

# THE QUARTERLY JOURNAL OF SPEECH EDUCATION

VOLUME VI

APRIL, 1920

NUMBER 2

## THE SPOKEN ENGLISH OF AUSTRALASIA

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**I**T was my privilege two years ago to spend several months in New Zealand and Australia, and when I was asked to speak to you today it occurred to me that you might be interested in the spoken English of those countries, with special reference to the provincialisms that mark their pronunciation, the teaching of public speaking there, and a brief mention of the best of their public speakers.

I have long been interested in the movement having for its purpose the standardizing of English pronunciation throughout this country and in fact throughout the English speaking world. And the men and women who can accomplish most in bringing this about are the teachers of English and public speaking, the public readers, and the actors. Dramatics are a prime means of acquainting people with the best pronunciation, for the successful actor must be carefully trained in speech and the art of delivery before he can succeed. People in all parts of the English speaking world can understand with ease correctly spoken English even though they cannot use it themselves. This was brought vividly to my mind several years ago when I was sitting in St. Giles' Church, Edinburgh, in the pew of one of the prominent officers of that church. We got into conversation before the service began and I told him I was interested in public speaking and had come to hear one of the King's preachers who was announced to speak that day. The preacher was one of the choicest I had ever heard, in thought, in diction, in pronunciation, and in fervour. When he was through the man beside me turned to me and said: "Who do you lahk 'em?" (How do you like him). This with

many other illustrations I might cite confirms me in the belief that the well trained English speaker can be perfectly understood in any English speaking state or country, whereas the provincial would be understood with difficulty everywhere except in his own province. We are all creatures of environment and unless some one points out our provincialisms and helps us to be rid of them we form habits that are hard to change. University teachers who have classes made up of students from many different sections have special opportunities for service in eradicating provincialisms. Much depends on our getting started right. Now the rapid means of communication between states and nations, the numerous travellers, the intermingling of our soldiers from all parts of the country and their encampment by thousands in England, their meeting with Canadians, Anzacs, South Africans, and Indians, the interchange of students of various Anglo-Saxon countries, the ninety-six Rhodes scholars from this country at Oxford and proportionately as many from English colonies, the interchange of lecturers in the colleges, and the close commercial relations of these countries, all are tending, slowly, it may seem, but as surely as the rounding of pebbles by erosion, to wear away provincialisms and give the world a more nearly standardized English pronunciation.

Now a large majority of the English speaking people are grouped in North America. There are well nigh 115,000,000 in the United States and Canada, with a rapidly growing population, and with a firm determination in both countries that education shall be in the English language. It is for us in greater America to have most to say as to what shall be the character of the English pronunciation in the future.

The character of the spoken English of Australia has been greatly influenced by the early settlers. Many of these people were criminals from the lower classes of England and Ireland who were deported by the British government, long before the better classes began to emigrate to that country. The early settlers must have set the pace, for the pronunciation of the average Australian is a kind of cross between the cockney and the Irish dialects. It is difficult for one unaccustomed to their speech to understand them. Their vowel quality is very different from that of the average Englishman or American. I have made

something of a study of their speech and have noted these variations from what I believe to be standard English pronunciation. Take the vowel sounds in their order:

Long *a*, *ale*, resembles closely—and in the worst cases is actually given—the sound of long *i*, *isle*. e. g. *railway* becomes *rileway*.

Long *e*, *eve*, becomes like *u*, *urge*. e. g. *years* becomes *yurs*.

Short *e*, becomes long *a*. e. g. *then* becomes *thain*.

Long *i*, *time*, approaches *oi*, *oil*. e. g. *fine* becomes *foine*.

Long *o*, *old*, strongly resembles *ou*, *out*. e. g. *no* becomes *now*.

Long *u* is the most perfect of their vowels. Words containing this sound are seldom or never given the wrong quality, even by the servant class. It was delicious to my ear to hear a good, clean universally used long *u*, as you hear it in New England and the South; always, *news*, *tune*, never *nooz*, *toon*.

The sound of *au* or *aw* approximates closely long *o*, e. g. *awful* becomes *ohful*.

The sound of *ou* or *ow*, down, becomes *eow*, much like that of the Southern States, but not so drawled as that of the down East Yankee. e. g. *out* becomes *eout*.

Their consonants are unusually well sounded and their *ing's* are always correct. The sound of *r* is beautifully rounded, without slighting it as in the South or burring it as in the North of the United States.

The sound of *h* is slighted, though not so much as in England where they use the *h* where it is not wanted and omit it where it is wanted. You are all familiar with the illustration of the Englishmen who wanted a house with an L to it and asked for, "An 'ouse with a hell to it." I did hear this expression in Australia from a military officer addressing his company: "Keep your 'eels and your 'ands and your 'ips and your 'ead all in line."

Let me give more general illustrations which will give you a better understanding of how the language of the ordinary Australian sounds: I stopped a man on the streets of Sydney to inquire the way to some point of interest. He told me to go straight away to the railway station, but that was not his way of saying it. He said: "Gow strite awye to the rilewey stytion."

On the steamship to Sydney we got well acquainted with a lady and gentlemen from South Australia. I inquired of the

lady whether she was going by steamship or train from Sydney to Adelaide. In answer this woman of refinement gave but one word in standard pronunciation. She said: "Oim gowing awye boi rilewye and nought boi bout."

In his reading of the Scriptures a prominent minister pronounced a sentence thus. "Ahnd the Lourd spike unto Mouses."

The opponents of conscription who wanted you to vote "no" in the referendum would tell you to "vout now." If it were a fine day, they would say, "It's a foine die."

I visited a high school class in physics where the master was giving a lesson in "wites and myzures."

In Tasmania Mrs. Trueblood was walking along the streets of Hobart when she came along with a very young woman who was wheeling a baby cab. When it was learned that she was not a nurse girl but that the baby was her own and was seven months old, my wife said: "Why, you're quite young to have a baby that old." The reply was: "Oim nought vary ould but this is moi saycond byby."

One evening in a restaurant two young ladies sat at the same table with me. They were not farther from me than from each other. I was obliged to listen to their stream of talk but for the life of me I couldn't get the drift of their conversation on account of their dialect.

The children of all ages and classes have the accent, and none more marked than the children of some of the college professors, for the influence of the street is often more powerful than that of the academy. It is only as these children grow up that they get rid of some of their accent, and some of the more distinguished public speakers have but little of it. I cannot account for the fact that there is so great a difference between the children in school and the public speakers. There is no such marked difference in this country.

I visited public and private schools in four States of the Commonwealth and took special pains to attend English classes, reading classes and classes in phonetics. It was distressing to note the mispronunciations that were allowed to go uncorrected, and the seeming lack of information in regard to the use of the dictionary. Webster's International is the dictionary most in evidence but its use as we understand it would make Noah Webster turn in his grave.



I am sorry to have to report that the Australian voice is sharper and more nasal even than the American voice and little is being done by teachers of speech to prevent its becoming more so; and yet there are some fine voices among their teachers and singers. The climate is congenial and conducive to the development of good voices. There are nine months of Spring and Fall and three months of summer. There is no winter for it never freezes on sea level in Australia. The climate is much like southern California, except in the extreme north which is in the tropics. The people live out of doors and are very fond of all kinds of sport. Such a climate has produced a Melba in song, and every year a few young singers loom up who give promise of fine careers. Melba herself has a studio in Melbourne and very frequently one may hear artists of note who have been trained by her.

There is every good reason why speech training should receive the same amount of attention. But systematic training in public speaking in the colleges and universities of Australia and New Zealand is unknown. In not one of the universities of the four states of Australia that we visited is there practical training in expression, argumentation and speech construction. Not only are there no departments of public speaking but there is nothing in connection with English departments that looks like speech training. True, there is some work in formal logic in connection with departments of philosophy, but no work in extemporaneous speaking or oral discussion under the direction of skilled instructors. They are forty years behind American universities in this respect, and more conservative even than England. Debating is carried on as it used to be in America, and as it is now in England, in student literary societies and unions. Occasionally there are inter-university debates but they are not under faculty supervision.

There is some instruction in phonetics in the Teachers College of the University of Sydney but no serious training in vocal technique and expression. There are many private schools of elocution and dramatic art in the cities and many small studios whose time is devoted mainly to young people, mostly under fifteen years of age, who are being trained to recite. I attended an entertainment of one of the largest of these schools. There were seventeen numbers on the program of recitations and dia-

logues and but one of the participants was more than fifteen years old. I saw no work in self-expression in any of these schools; no work that could be taken seriously enough for credit toward a college degree in this country. There are scores of young men and women without college training, who, having learned to do a few selections with some credit, open up studios for the reception of pupils of any age who are willing to pay the price. One thing in this connection quite worthy of mention is the series of local, district and State contests in declamation among the secondary schools. The selections used in these contests are largely dramatic. Little attempt is made to use extracts from best eloquence and no effort is made toward the production of original speeches. The drilling of these contestants is meet food for the studio artists.

What I have already said relates almost exclusively to Australia. The character of the spoken English in the Dominion of New Zealand is quite superior to that of Australia, for they are too far away to be influenced by the Australian dialect. I attribute this to the fact that the early settlers of New Zealand were from the better class of the English and Scotch, the English prevailing in the North Island and the Scotch in the South, where there is a marked tinge of the Scotch pronunciation. Dunedin the southernmost city of importance in that part of the world, in aspect and speech is quite similar to that of Edinburgh for which it was named—Dunedin meaning New Edinburgh. This again shows the marked influence of early environment on the character of the speech of a nation. Getting a good start is half the battle in this business of correct pronunciation, as many of us who have had to correct marked provincialisms can testify with feeling. Though the character of the speech of New Zealand is superior to that of Australia there is the same laxity in speech training. Knowing of these conditions I felt that in going to Australasia I had a mission to perform and that I might open the way for the introduction of courses of training worthy of college credit. It was my privilege to be invited to speak at each of the State universities of Australia and at several of the denominational colleges, and I was not disobedient to my vision of better speech in those centers of learning. My theme was "Training in Public Speaking"; in the course of which I told of the work

that is being done in America, of the courses that are given in our universities, and of the public opportunities offered students in debates and oratorical contests. There was much inquiry afterwards by faculty representatives and students of the unions as to our faculty direction and method of procedure in debates and oratorical contests. Before I left efforts were being made to form leagues to stimulate this interest, and I firmly believe that this will prove an entering wedge for the introduction of college courses. I also had heart to heart talks with administrative officers of these universities looking toward the placing of public speaking in their curriculums.

The greatest encouragement I had was in New Zealand. The Minister of Education, who is a cabinet officer in the government, and his first assistant, who corresponds to our Commissioner of Education, invited me to address the Senate of the University of New Zealand. The University is divided among the four principal cities of the Dominion, Auckland, Wellington, Christchurch and Dunedin. Each city has a College of Arts but the professional schools are distributed among these cities. The Senate is composed of the Chancellor, the Vice-Chancellor, the Minister of Education, the Commissioner of Education, the literary heads of the several colleges, a few professors at large, several prominent alumni and some distinguished leaders in secondary education. The Senate meets but once a year except by special call. The body of fifty not only determines the policy of the university but the general educational policy of the whole Dominion. The Chancellor, Sir Robert Stout, who is also Lieutenant Governor and Chief Justice of the Dominion, presides at Senate meetings. The opportunity was exceptional. Instead of my having to go to the several institutions separately, here, assembled under one roof, were the men of all New Zealand who had most to do with educational matters. I made a special effort to present the case of Public Speaking in the best light of which I was capable, and I am glad to announce that my plea was received most cordially by the Chancellor, the Vice-Chancellor, the Minister of Education and several others who spoke in the assembly and greeted me afterwards. So the fields of New Zealand and Australia are open for the harvest but the young men who reap it will have to fight conservatism for it may be a long time as some of us had to thirty-five years ago in this country.

May I say a word about the distinguished public speakers it was my privilege to hear? It was an especially opportune time to hear the statesmen and politicians of Australia, for the conscription referendum was then in progress. On two occasions I heard Prime Minister Hughes. He is small, frail-looking, stooped, and very deaf. His voice is rather harsh and his long arms which he keeps in the air most of the time are ungainly in action. But he had a strong personality and is a very forceful speaker. What he says is direct and to the point and at times he arouses tremendous enthusiasm.

Premier Holman, of New South Wales, is the best speaker I heard in Australia. He has a commanding presence, is tall, well proportioned, manly, and has a strong, well modulated voice and easy gesture. He is very logical in method, direct in delivery, and accomplishes his purpose by a gripping earnestness that never rises to the point of screaming. He arouses by quiet means the same enthusiasm that the Prime Minister does without having to strain his powers to the utmost. There is a reserve about him that is captivating.

Sir William Irvine's method is similar to that of Premier Holman. He is earnest, dignified, never rises to great heights of eloquence, but is plain, argumentative and very convincing. He is a man of fine character and personality, a power in the Commonwealth, and one in whom people of all parties have the greatest confidence.

Lord Mayor Meagher, of Sydney, is one of the best known of Australian orators. He is a strong party leader, of fine personality, of powerful physique, a Websterian voice, choice diction, full of imagery, often verging on to the florid. His style is more like that of a generation ago, not so simple and direct as that of Premier Holman.

The two most eloquent preachers I heard were Dr. Hoban of Sydney and Dr. Howard of Adelaide, both of the Methodist denomination. They are of very different types. Dr. Hoban is a man of radiant personality, magnetic, witty, direct, earnest, of fine voice and manner, and preaches with his whole body. His congregation occupies a large theatre in Sydney, and when he is announced to speak every seat is taken long before the service



begins and many are turned away. He is much in demand as a public lecturer.

Dr. Howard is more imaginative and poetic in temperament. He is very dramatic in vocal method, but less dramatic in action than Dr. Hoban. His voice is wide of range and powerful. What he lacks in directness is offset by his grip of the audience with his thought and his appeals. I heard him on the political platform as well as in his pulpit. He seemed more direct and was very effective on the hustings.

The only speaker in New Zealand that I should compare with those I have mentioned is Sir Robert Stout, Chief Justice of the Dominion and Chancellor of the University. He is an elderly man, of unimpeachable character, of splendid personality, of commanding influence, a scholar, as well as a statesman and jurist. He has a rich voice, a fine diction, modern directness, and when he speaks all New Zealand listens. His historical and patriotic addresses are widely circulated and eagerly read by the masses of the people.

The heckling of public speakers by the opposition as it is carried on in Australasia is quite unknown to American audiences, and let us fervently hope it shall remain so. Heckling is almost constant in their parliaments. I visited four State parliaments and it was the same in all. New South Wales was the noisiest. The ministers of the government sit in the lower house, headed by the Premier. The first hour of each sitting is devoted to questions by the opposition to the government, and when a minister of the government is speaking his friends will punctuate almost every sentence with, "Hear! Hear!" the opposition will spring to their feet and fire questions at him or cry, "Fake! Fake!", and the speaker will pound with his gavel and shout, "Order! Order, gentlemen, order!" until one would think pandemonium had come again.

The out-door political meetings are often completely broken up. Prime Minister Hughes' meetings were many times broken up during the referendum campaign by hecklers and hoodlums, but no matter how many missiles were thrown at him he bravely withstood them and went on speaking words of fire.

I attended the stormy indoor meeting in Melbourne where Premier Holman spoke. Thirty prominent citizens were sworn

in as deputy policemen to keep the peace. These men were stationed at regular intervals around the walls of the town hall so that if any one become unreasonably noisy he would be ejected from the hall. Five or six times during the early part of the meeting men were hustled out for creating a disturbance. But the Premier was masterful in his management of the audience and had no further difficulty. There is nothing to be gained by this sort of treatment of those whose sentiments are not agreeable to us. It is the last argument that those without a case resort to. Courtesy of the right breed is willing to hear and be heard.

I have thus spoken of the character of the spoken English, the speech training and the prominent speakers of Australasia in the hope that some of our enterprising young teachers may find a fruitful field in these growing colonies of our common Motherland, and I trust I have not been wearisome either in detail or in personal references to my experiences in those distant lands.

## THE VOICE IN SPEAKING AND SINGING

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(Continued from last number)

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In seeking a form of music suitable for dramatic purposes, a kind of musical utterance half-way between speech and song was invented. Out of this intonation came recitative and air which soon began to separate from one another. These were applied to an entire play and opera was the result.<sup>51</sup>

With the development of solo singing, there arose an increased interest in dramatic expression and florid song. More attention was given to voice quality and a great love for ornament, trills, turns, and runs developed. Meanwhile, singing had separated from the church. Composers were writing elaborate compositions for the voice. Famous masters of singing appeared. Conservatories of music were established. Bel canto singing became extremely popular. Teachers and singers strove to advance the standard of singing, to discover new possibilities of beauty, range, and flexibilities of voice, to invent new and beautiful ornaments.

Opera continued to progress until in 1880 it produced Richard Wagner. In the meantime, it had passed through various stages. In Greece, music was always subservient to poetry, but we see now the love for florid singing which developed in Europe, succeeding in overshadowing all attempts at keeping the action and the story foremost. "The poet in the 18th Century became entirely subservient to the composer and he, in turn, to the singer. The latter was the real lord of the opera. The work existed solely for the honor and glory of the singer, purely as singer, not as singer and actor combined."<sup>52</sup> The play was of minor importance, the arias were the thing. Choruses were no longer used abundantly; one or two had a short place in the

<sup>51</sup> Dickinson: *History of Music*, pp. 66-67.

<sup>52</sup> *Ibid.*, p. 108.

opera. This condition existed for many years. The opera grew in popularity and interest, the singer still overshadowed the actor, the poet still was subservient to the composer and the singer. In the nineteenth century, Richard Wagner, recognizing the weaknesses of the opera, made revolutionary changes, and succeeded in bringing music, verse, and action into greater unity.<sup>53</sup>

Other varied forms for expression were arising. The oratorio, which is really sacred opera, originated. Art song, which had its beginnings in the folk songs sung by the bards, also commenced with definite consciousness about 1600, developing two centuries later into a firmly established art form with the coming of Franz Schubert.

During this time a "method" of instruction in singing had developed which is known today as the Italian method. "It embodied no new conception of vocal management, but continued to treat the voice as a purely instinctive matter. Its chief contribution to the technical training of the voice was the adoption of vocalises. Teachers used exercises, scales, vocalises, and arias of graded difficulty and all voices were put through these alike. Listen and imitate was their motto."<sup>54</sup> Great singers developed under this method. Years were spent in study and practice and great beauty of execution resulted. "All that has come down to us of the oral traditions of the old school may be summed up in a set of cogent phrases, which are commonly known as the traditional precepts. These are, 'open the throat,' 'sing on the breath,' 'sing the tone forward,' and 'support the tone.'"<sup>55</sup>

We can now say that music and singing have completed their development and are well on the way in their progress toward perfection. The old Italian method of instruction continued to flourish until the invention of the laryngoscope in 1855. This may be said to mark the beginnings of the modern system of voice training. The only important point in which the modern systems differ from the earlier methods is in the assumption that the voice has only one correct mode of operating. This correct

<sup>53</sup> *Ibid.*, p. 320.

<sup>54</sup> *Art of Music*, Vol. V, pp. 45-54.

<sup>55</sup> *Idem.*



manner of tone production it seeks to impart to the student as a preliminary to the technical training of the voice.<sup>88</sup>

Today, opinions of progress differ. Many critics claim that the perfection of technique acquired by the old *bel canto* singer has never been reached, and a return to the old Italian methods is advocated. The old exercises and vocalises used by the Italian masters are still in use today. The operas, arias, and art songs of the last two centuries remain as some of the most difficult works in singing. Future progress will probably result in a union of the so-called scientific method with the instinctive method of the Italian school. As yet, methods of teaching voice have not been standardized. One definite step toward progress should be noted: Poetic thought as expressed in language, is for the first time, receiving equal consideration with musical thought as expressed in tone.

During all the time that music and singing were advancing, development was also made in other directions. New languages were forming in Europe. This meant much; it meant the development of different qualities of voice, the formation and combination of new sounds in each language. New rhythms of speech, new emphasis and new inflections arose, all of which gave greater variety to man's expression. Italy developed a language composed largely of open sounds. There are not the subtleties of vowel resonances or the difficulties of articulation to master in Italian today, which are presented in such languages as German or English. The greater the advancement made in these languages, the more diverse the language became, the greater became the problems of speech, and the higher speaking developed toward an art. Though some languages became more musical than others, all the tendencies of future progress in both speaking and singing were toward a wider separation of the two. This was true of poetry. After centuries, during which time it was always chanted to music, it separated itself from music and the chant and came to be spoken.

Likewise, the drama, which had its beginning in the Greek form in poetry chanted to music by a chorus, separated from music and poetry. Various forms developed; music was retained

<sup>88</sup> *Ibid.*, Vol V, p. 55.

in places, but the spoken drama as we know it today has little or no music, is written in prose and employs no chorus. Its story is told by the scenic effects and the action and words of the characters.

Oratory, too, developed away from music and singing. With the fall of Rome, public speaking as we had learned to know it—related to the government—almost disappeared. The coming of the barbarians prevented further development along this line. Speaking was confined largely to discussions and talks given by generals and leaders of the armies. Instead of this form of public oratory, pulpit eloquence came into existence.<sup>87</sup>

These speakers studied, in monasteries, the old Greek and Roman writers, and became proficient in their art by attention to the principles which these old teachers had laid down. Music, singing, poetry, and logic were studied as part of their training.<sup>88</sup> The apostles, Saint Ambrose and Peter the Hermit are illustrious examples of how far pulpit oratory had progressed during the early Christian era. The style of speaking at this time, however, was, generally, artificial and stilted. The element of singing found in the chant or sustained tone long remained popular. High-sounding phrases and ornament were employed for emotional effect. As in our observation of the study of singing, the bel canto singers were found to emphasize ornament and beauty of tone without relation to thought, so, in a study of the oratory of the middle ages, we find speakers also emphasizing beauty of tone and elaborate phrasings without relation to thought. Listen and imitate was their motto, too.

When the countries of Europe had become less despotic, and the people were again allowed to share in the government, political oratory once more assumed a place of importance. The old Greek and Roman orators were read and studied. Since pulpit oratory had set a standard, this style was followed largely by the political orators. A love for climax and dramatic effect was evident in their speeches. Music or musical training was no longer recognized as necessary to the training of an orator.

Speaking in public became increasingly more popular. Three principal types of oratory—pulpit oratory, forensic oratory, and

<sup>87</sup> Everett: *The Decline of Roman Oratory*, p. 20.

<sup>88</sup> Seignobos: *The History of Medieval and Modern Civilization*, p. 124.

political oratory—developed. Public speakers acknowledged no need of voice training of any kind, and the bombastic, stilted style of the middle ages continued popular.

Today, every one is speaking. The old style of oratory is no longer popular now. A desire for sincerity and directness has simplified expression. The best speakers recognize the necessity of some kind of voice training to assist the thought in expression. Books on oratory and speaking contain exercises for practice. These are based almost wholly upon the methods of instruction given for the voice in singing, but they are made to apply largely to the voice in speaking. Many of our speakers, however, do not recognize the need of any kind of voice training. Psychological investigations are now being carried on in the field of speaking with the result that, at the present time, primary emphasis is placed upon thought. In time, however, future speaking everywhere, whether on the stage, in the pulpit, or in the assembly, will come to emphasize the same general principles advocated by the singers of the future—increased attention to voice training, both from a singing and a speaking standpoint, and sincerity and simplicity of thought. Man first sought expression through the cry, we now find him giving vocal expression through high art mediums. Each one of these mediums has developed a certain standard of perfection. All are seeking for greater truth and beauty. The question constantly arises: "How can I express this most effectively?" Davies, in his book, *The Singing of the Future*, says, "by more attention, singers, to language. Very few people speak correctly, consequently few sing correctly. The color of the correctly spoken, and the sustained rhythm of sung words constitutes the whole of the vocal art. The voice of the future must prove that it grows out of the language."<sup>99</sup> Mrs. Fiske, the foremost actress on the American stage, says as a reply to this question, "If you would be successful on the stage, first begin by training the voice. Practice three hours a day, that you may make your voice a responsive mechanism for the thoughts which you wish to express."

The best and most effective speakers are those who have learned to sustain their tone (the element in speech which makes singing). We are told of Canon Liddon, one of London's

<sup>99</sup> Davies: *Singing of the Future*, p. 118.

best preachers, that his sense of sustaining tones was remarkably keen and that often he was heard, when preaching in the Great St. Paul's Cathedral, to touch high tenor A and sometimes high C, "flourishingly and sustainedly."<sup>80</sup>

It is in recognition of the fact that our speakers should know more of singing and our singers more of speaking,—that a study of the comparison of the voice in speaking and singing was attempted. Considerable material has been written upon the use of the voice in singing, not as much has been written upon its use in speaking. All authorities agree that we have but one voice. Opinions differ so largely, however, in regard to the nature of this voice and its use, that both speakers and singers are puzzled to know how they may proceed in their study, in order that they may obtain the most satisfactory results.

The speaker asks: "Shall I think the thought? Shall I listen to the tones of my voice? Shall I center my attention upon my breath?" The singer is concerned with these same questions, adding also, "Shall I think I am singing?" "Shall I think I am speaking the words?" These and countless other questions arise which concern vitally both the speaker and the singer.

It is largely because the matter of speaking and singing has been approached from different angles that differences of opinion have resulted. These investigations have been chiefly along three lines; that of psychology, of physiology, and of physics. According to the psychologist what you wish to say may be expressed most sincerely and most beautifully by attention to the thought. The physiologist would have you consciously direct the mechanism if you would learn to speak or sing effectively. The physicist says, "All this is secondary; reasonance is primary in the obtaining of a beautiful and true medium of expression."<sup>81</sup>

Countless other differences of opinion exist today. Muckey declares that the voice is a stringed instrument. The resonance cavities, he says, reinforce the fundamental tone and are in harmony with it.<sup>82</sup> Scripture says the voice is a reed instrument. The tones in the resonating space *do not* coincide with the overtones of the laryngeal tone, so they can not reinforce them.<sup>83</sup> Blan-

<sup>80</sup> *Ibid.*, p. 125.

<sup>81</sup> Muckey: *The Natural Method of Voice Production*, p. 102.

<sup>82</sup> *Ibid.*, 39-42.

<sup>83</sup> Scripture: *Researches in Experimental Phonetics*, p. 110.



ton claims that unhealthy emotions affect the voice and make it unable to express effectively.<sup>64</sup> Muckey says the effect of emotions on the voice is negligible.<sup>65</sup> Psychologists would improve the voice and correct speech defects, such as stuttering, hoarse voice, and the like, by voice training and attention to the subconscious. Swift, in a recently published book, advocated as a cure for speech defects, the enlarging of the personality through voice training so directed as to develop a visual imagery, which he claims nearly all stutterers lack.<sup>66</sup> It is clear that great differences of opinion exist in the fields of speaking and singing. Methods of teaching voice have not been standardized.

#### LIKE AND UNLIKE ELEMENTS IN SPEAKING AND SINGING

Speakers today are training their voices in singing. Singers are emphasizing the fact that good singing is first good speaking. Singing and speaking are becoming more closely united. Can they be made identical? Where does the difference lie between the two? It will not be disputed that the same physiological structure is involved in both speaking and singing. In using the voice as an instrument the same vibrators, the same resonators, and the same pitch mechanism are employed. The lungs act as the bellows, the windpipe as the feeder, the larynx and vocal cords as the reeds, and the cavities of the throat and head as the resonance chambers; these are the same for both speaker and singer. Nothing new is added to the bodily organism either in speaking or in singing.

Involved in speaking and in singing are three processes, respiration, phonation, and articulation. The action of the larynx in phonation produces tones, while the action of the teeth, jaw, and tongue makes articulation. Add to these respiration and we have, in the combined action of respiration, phonation and articulation, tones and noises (vowels and consonants) which when united with thought make up the language of the speaker or singer.

Since the same processes are involved in both speaking and singing wherein does the difference lie? Not in the breath, for

<sup>64</sup> Blanton: The Voice and the Emotions, *Quarterly Journal of Public Speaking*, Vol. I, No. 2, July 1915.

<sup>65</sup> Muckey: Blanton on Voice Production, *Quarterly Journal of Public Speaking*, Vol. II, pp. 199-202.

<sup>66</sup> Swift: *Speech Defects in School Children*, pp. 16-20.

Curry, one of the greatest authorities on the voice in speaking, tells us that "in proportion to the transcendence of the activity of the diaphragm and the inspiratory over the expiratory muscles, will there be a more normal, easy and resonant tone in speaking."<sup>67</sup> This is the very same advice which is given to singers. Dr. Mills says: "One absolute essential for both speaker and singer is breathing. The more the writer knows, the more deeply does he become convinced that correct singing and speaking may be resolved into the correct use of the breathing apparatus above all else."<sup>68</sup> Both in speaking and in singing then, there is need for a sustained, resilient breath supply. We must look for this difference then, in the properties of sound, in the use of the mechanism, or in a psychological reaction.

Speech and song are both sound. They are made up of tones and noises. Speech possesses the same properties as sound, namely: pitch, duration, intensity, quality. Song possesses the added requisites of musical sound; rhythm, movement and melody. Does speech also possess these musical properties? We will consider first, what use the voice makes of pitch in speaking and in singing.

Every voice has range. This may be covered or partially covered in singing. Voice, whether in speech or in song, makes use of this range. Three different registers are recognized as included in the compass of the human voice. They are: the chest the head, and the middle registers of the voice.<sup>69</sup> Within each register the sounds are produced in the same manner. In passing from one register to the next, the power of varying these border notes is sometimes wanting, and a break in the voice appears. Pitches in singing are sustained longer and are taken more abruptly than in speaking, hence this break is often heard more plainly in singing. In speaking, this break is less evident, since these registers are more easily approached in speaking by the inflections of the voice which allow of much finer enharmonic changes than does our present musical scale.<sup>70</sup>

<sup>67</sup> Chamberlain: *Singing and Speaking, The Wisconsin Music Teacher*, Vol. VI, No. 4, July 1918.

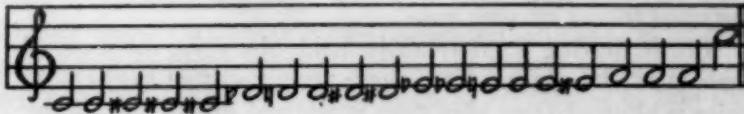
<sup>68</sup> Mills: *Voice Production in Singing*, p. 44.

<sup>69</sup> Miller: *The Voice*, p. 108.

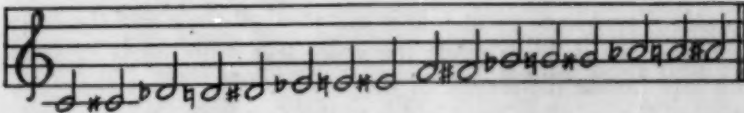
<sup>70</sup> Jones: *Lyric Diction*, p. 128.

Range of pitch is thought to mark one difference between the voice in speaking and in singing. This is not absolutely true. The public speaker who is trained, employs a wide range of pitch (note reference to Cannon Liddon in Chapter II) as well as the singer. This range in conversation, however, is not consciously as large, due frequently to lack of proper use of the voice. The range which the voice plays through, in speaking ordinarily, is approximately one-fifth of the musical scale.<sup>71</sup> Generally speaking, it is as easy to speak from one register as from another. For example, the English use the head voice largely in speaking,<sup>72</sup> the Americans, the chest voice. Good speaking demands a balance in the use of these registers just as good singing does. We cannot say range in pitch marks the distinctive difference between speaking and singing. An observer in the New York Stock Exchange discovered that invariably the total result of all the voices talking and shouting there, was an F. La Vignac, the French theorist, points out the same thing. F or G has been used for centuries as the intoning note in the Catholic Church. Many of the early songs were written on these notes alone.<sup>73</sup> Therefore, we see speaking and singing do not essentially differ in the matter of pitch.

Curry states that inflection, which is change of pitch during the emission of tone, is the primary element in speech which is practically never heard in song; that inflection has modulations not possible to a note of the voice in singing.<sup>74</sup> This is not abso-



Voice scale (in song.)



<sup>71</sup> *Ibid.*, p. 128.

<sup>72</sup> Chamberlain: Singing and Speaking, *The Wisconsin Music Teacher*, Vol. VI, No. 4, July 1918.

<sup>73</sup> MacDowell: *Critical and Historical Essays*, p. 19.

<sup>74</sup> Curry: *Music and Voice*, p. 247.

lutely true. The following is the voice scale in speech recorded by Jones.<sup>76</sup>

We note that the natural scale is capable of finer enharmonic changes than is our present musical scale. The voice in singing is held to the musical scale, but not perfectly, for it has been found that song does change pitch on the same note. Guttman, a physician and a scientific investigator in Berlin, has made a great many pictures of the tone wave of excellent singers, in comparison with the tone wave of a reed which was giving an absolutely constant pitch. He discovered that not one of the singers remained on the pitch for one-half a second. The voices constantly wavered up and down in a hopelessly irregular fashion even apart from any vibrato.<sup>78</sup>

Our musical scale is not the natural musical scale. The natural scale is the voice scale. This has been repeatedly proved true by the invention of keyed instruments containing a similar scale of intervals. An enharmonic organ by General Perronet Thompson shows forty sounds to the octave. He declared "when left at liberty, voices sing justly, or as nearly as is consistent with previous exercises in trying to sing out of tune."<sup>77</sup> The fact that, in singing we do not inflect the voice, is, then, only partially true. Further, this lack of inflection is due to the formation of our musical scale and not to the natural scale which is the voice scale. If the present laws of music allowed, the voices in singing would be much more inflectional than it now is. Since, in singing, we must conform to the laws of harmony, the voice in singing must follow musical laws.

Music, having fixed symbols, holds the voice more rigidly to these symbols. In speaking, there are no written symbols, so the voice is allowed freer play than is allowed in singing. Inflection does mark one difference between our speech and song, but it does not mark a difference between the natural use of the voice in speaking, and in singing. It is our musical scale and the laws of harmony which have made the voice less inflectional in singing, not any innate difference in the voice itself. That the voice in singing is not inflectional is due to the fact that we must conform

<sup>76</sup> Jones: *Lyric Diction*, p. 129.

<sup>77</sup> Chamberlain: *Singing and Speaking, The Wisconsin Music Teacher*, Vol. VI, No. 4, July 1918.

<sup>78</sup> Jones: *Lyric Diction*, p. 130.



to the scale worked out by our musical laws and by instruments, and not to the natural scale which is the voice scale. Therefore we cannot say that the difference in the use of pitch in speaking and in singing marks a difference between the voice in speaking and singing.

We will now consider duration of time as a second property common to the sound of the voice in both speaking and singing. We have seen that the voice changes pitch in performing both processes. The length of time which is taken in the sustaining of these pitches marks an important difference to be noted. In speech, the voice glides from one inflection to the other. Tones and noises are mixed. The length of the successive sound waves is constantly changing. In singing, the successive sound waves approach more nearly the same length and purity of vibration; tone is emphasized by prolonging the vowels and the interval which speech covers in sound, because of our musical laws, must, in singing be traveled silently.<sup>78</sup> The voice in singing is heard only on fixed pitches. Singing, having developed rhythm and melody needs more time in the production of tones in order to produce a melody and to make the rhythm felt. Song is lingering; speech hurries one. The moment a sound is sustained it becomes a singing tone.

Public speakers, however, using the voice in the open air or in large buildings, are forced practically to intone on pitches anywhere from B or C to E flat in order to make themselves heard.<sup>79</sup> Thus they approach singing in their speaking, for intoning is the distinct articulation of syllables and phrases on musical tones, within speaking range.<sup>80</sup> Thus, the matter of duration in sound becomes a primary consideration in attempting to find the differences between the voice in speaking and singing. Even here, however, the consideration is a relative one.

This fact leads us to a discussion of volume or intensity of sound. Singing tones may be heard at a longer distance than speaking tones because the tones in singing, having more time to reinforce the resonators, have greater carrying power and consequently may be heard farther away. It is these increased res-

<sup>78</sup> Curry: *Mind and Voice*, p. 232.

<sup>79</sup> Chamberlain: *Singing and Speaking, The Wisconsin Music Teacher*, Vol. VI, No. 4, July 1918.

<sup>80</sup> Jones: *Lyric Diction*, p. 230.

onance tones which make greater volume of sound in singing. The speaker, however, needs volume as well as the singer. Muckey says, "Volume depends upon the extent of the swing of the vocal chords and upon resonance."<sup>81</sup> Anyone who uses only the voice in speaking, and that in the chest register, as Americans do so much, does not learn usually, how to adequately reinforce these resonators. Consequently, the chord tone is heard most strongly in speaking and the voice lacks resonance. The voice in speaking must be resonant, if it is to carry and sustain its tone,<sup>82</sup> and resonance is developed best through the practice of singing tones. No stronger argument can be made for singing than this. On the contrary, song in its rendering, requires articulation as well as tone. Therefore, the singer must depend upon the articulation of speech to teach him agility and rapidity in the use of these resonators. Speech is required to keep these resonators in tune.<sup>83</sup> Speaking will not carry as far as singing because the rate of production in speech is faster. Sound does not possess as much intensity in speaking as it does in singing. We see an interdependence between speaking and singing here. Differences in the matter of volume are again relative differences.

Another property of sound is quality, which is closely associated with the question of resonance upon which it depends, together with the manner of vibration of the vocal chords.<sup>84</sup> Since the shape and size of the vocal mechanism is different for each person, voices will differ in timbre.<sup>85</sup> The quality of the voice in speaking should differ only relatively from that of the voice in singing.

Apparent differences do exist, however. These may be accounted for in various ways. We have noted the presence of registers. The quality of the tone in each register differs somewhat. Since the average voice in speaking uses a smaller range of pitch than is used in singing, only that range used, receives cultivation. The result is that the average voice in speaking develops the fundamental tone more, and the overtones less, registers are not blended, and the quality of voice for that person becomes characterized on the basis of its use.

<sup>81</sup> Muckey: *Natural Method of Voice Production*, pp. 59-60.

<sup>82</sup> Jones: *Lyric Diction*, p. 11.

<sup>83</sup> Jones: *The Technique of Speech*, p. 12.

<sup>84</sup> Muckey: *The Natural Method of Voice Production*, p. 64.

<sup>85</sup> Seiler: *The Voice in Speaking*, p. 21.

Singers emphasize tone more than speakers do and work for the proper balance between the fundamental and the overtones. All three registers,—head, middle, and chest—are blended into one. Since regularity of vibration and development of resonance which are necessary for a pleasing quality, are emphasized more in singing than in speaking, the result is that singers often display a more pleasant quality in singing than they do in speaking.

Public speakers, however, who use the voice effectively, make use of the three registers in speaking, and learn this proportionate balance between the fundamental tone and the overtones. The vowels of the trained speaker are front and resonant as well as those of the singers.<sup>86</sup> The voice in singing is the voice in speaking amplified. It has been said that a good singing quality does not necessarily mean a good speaking quality; but teachers of singing today hold that a good voice in singing is, first of all, a good voice in speaking.<sup>87</sup>

Nevertheless, we find that this is not always the case. Leaving out the matter of training, which is often at fault, it may be noted that this apparent difference in quality between the voice in speaking and the voice in singing may exist from psychological causes. In singing, the attitude is usually more exalted (I am speaking now of the attitude of the untrained speaker and singer); singing is more directly connected with the emotions. To resort to song, is, in a sense, to free one's self. Therefore, it is possible for a person to use a good singing quality and a poor speaking quality. This is proved in a study of hypnosis. Often people who use the voice poorly in speaking, sing very well when hypnotized. The same fact is borne out in the case of stutterers, who frequently possess good voices in singing, but poor voices in speaking. Mental attitude then, may hinder the swing of the vocal chords and the use of the resonance chambers and thus impair the quality of the voice for speaking, but not for singing. However, the vocal chords and the resonators cannot be remade when one passes from speaking to singing, therefore the inherent quality of the voice remains the same. The voice should not have a speaking and a singing quality. The differences which may exist are differences of degree and not real, inherent differences.

<sup>86</sup> Jones: *The Technique of Speech*, p. 11.

<sup>87</sup> Jones: *Lyric Diction*, p. 11.

After considering the four properties of sound which characterize the voice, we find that it is in the relative possession of these properties that voices differ in speaking and in singing, and that the greatest difference lies in the possession of the property, duration. Speaking plus sustained tone is singing.

Does speaking employ the musical properties of sound, as song does in singing? We have shown that it does possess one property—quality. Does speech also possess rhythm? It has been shown in Chapter I that singing probably arose from the rhythmical impulse in man. Music has developed many rhythms which song has adopted. These rhythms are fixed and regular. This rhythmical impulse in man is also evidenced in speech.

As early as Grecian civilization, we find Aristotle discussing prose rhythm as “neither possessing metre nor destitute of rhythm.” Cicero said, “We cannot even speak except in longs and shorts, and longs and shorts are the material of feet.”<sup>88</sup> Cardinal Newman offers one of the finest examples of rhythm in speech:

“Let us consider too, how differently young and old are affected by the words of some classic author such as Homer or Horace.”

The following sentence of Thackeray’s shows also, that rhythm in speech varies as well as it does in singing:

“Becky was always good to him, always amused, never angry.”<sup>89</sup>

It is to be noted that this rhythm is quicker than that used by Cardinal Newman.

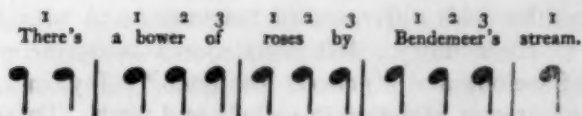
In conversation the rhythm is still less fixed and regular than it is in recitation, literature, or public speaking. All speech has accent, and accent and rhythm are closely associated. In poetry, rhythm becomes more fixed and regular than in either conversation or prose speaking. It is in the matter of regularity of rhythm that poetry approaches nearest to music. The following are examples of two different rhythms found in poetry.<sup>90</sup>

1	2	1	1	2	1	2	1	2	1
How	sweet	the	moonlight	sleeps	upon	this	bank.		
9	9	9	9	9	9	9	9	9	9

<sup>88</sup> Saintsbury: *History of English Prose Rhythm*, p. 388.

<sup>89</sup> *Ibid.*

<sup>90</sup> Dabney: *The Musical Basis of Verse*, pp. 30-31.



It is evident that speech as well as song employs rhythm. We cannot speak without using some kind of rhythm. The trained speaker must learn to vary and regulate his rhythm in speaking, just as the trained singer must learn to do in singing. The difference in their use in both speaking and singing is again one of degree.

Wallaschek claims that rhythm will, of itself, lead to the musical property melody,<sup>91</sup> which is defined as a rhythmic succession of simple tones. All singing employs melody, which becomes fixed and unchanging in a written song.

It has been shown that speech possesses rhythm. Scripture says that speech also possesses melody. After a series of experiments, Scripture concluded that there is a fundamental law of speech melody which is: Each speech-unit or thought-unit has a convex, that is a rising-falling (or circumflex) melody. The initial vowel of a unit is rising. The final melody is usually falling.<sup>92</sup> It would not be possible, because of the many enharmonic changes passed through in speaking, to successfully plot a speech melody and use our present music scale. The tones passed through in speaking are not distinct enough or held long enough for us to hear them separately, as they are in singing. Melodies in song may be written. Thus they become fixed and unchanging. Since the melodies of speech are unwritten, they remain free and changing.

Though the melody of the voice in speaking varies and changes with the emotions, Scripture declares that literature as well as song has a more or less fixed melody, too. A writer or poet can expect that the entire cultured public will respond to the melody he feels, that he is putting into his verse.<sup>93</sup>

Like song, different moods are characterized by different melodies in speech. As soon as the speaker changes from recitation to conversation the speech melody differs. Speech melo-

<sup>91</sup> Wallaschek: *Primitive Music*, pp. 240-252.

<sup>92</sup> Scripture: *Research in Experimental Phonetics*, p. 63.

<sup>93</sup> *Ibid.*, p. 72.



dies also differ with difference of languages and with different sections of the country. Religious speech is characterized by evenness of melody and a general low pitch.<sup>94</sup> Joy, in a melody plot, shows greater variation in melody and pitch. There is sufficient proof that besides the musical properties of quality and rhythm, speech also uses melody, but to a less marked degree than song.

Our speaking also has movement, a fourth musical property. Song adapts itself to music which is characterized by rhythmic movements and progression through harmonic changes, returning at last to the tonic or keynote in cadence. Ordinary conversation Scripture has shown, possesses movement. Lincoln's *Gettysburg Speech* is another example of movement with cadence at the end. Browning's *Abt Vogler* is a remarkably good example of movement in poetry. "After a restless progression of vision and image and speculation, the spirit drops back to anchorage to the simple starting point—the keynote.

'Well, it is earth with me; silence resumes her reign;

I will be patient and proud and soberly acquiesce.

Give me the keys, .....

. . . Hark, I have dared and done, for my resting place is found.

The C major of this life; so now I will try to sleep.'"<sup>95</sup>

We have observed speaking and singing and find that there is no property of sound or musical sound possessed by song which is not also possessed, in some degree, by speech. Their difference is a difference of degree. In general, song emphasizes and sustains voluntarily, each one of these properties more than speech. It is probably because of the employment of more of all these properties in combination in singing than in speaking, that people, in an exalted mood, resort to song.

We may expect in the future, a closer unity to exist between speaking and singing. That, however, they can never both be performed at the same time may be deduced from what Scripture says in his *Researches in Experimental Phonetics*.<sup>96</sup>

"A vibration reaching a resonator arouses two responses, one with the period of the vibration itself and one with the period of

<sup>94</sup> *Ibid.*, pp. 69-74.

<sup>95</sup> Dabney: *The Musical Basis of Verse*, p. 102.

<sup>96</sup> Scripture: *Researches in Experimental Phonetics*, pp. 128-129.

the resonator. Each fiber of the ear must, therefore, perform, like every other resonator at the first instant, the sum of two vibrations, one with the period of the impressed force and one with its own period. For musical tones the same vibration is maintained, the first component is of no importance because it rapidly disappears, leaving after a vibration or two only the element with the period of the fiber. This is the case contemplated in discussing resonance theories of the ear. For spoken sounds the case is different. The sound changes from vibration to vibration, never remaining constant. A fiber in the ear must therefore perform a movement representing the sum of two elements, one with the period of the speech wave and the other with the period of the fiber itself. This is probably one of the sources of the peculiar mental impression of speech by which it is distinguished from all other sounds." The speech wave constantly changing, cannot be heard as unchanging at the same instant; when it becomes less changing it becomes intoned which is a kind of singing.

Why speaking and singing have wandered so far apart, it is difficult to say. Too many teachers upon either subject have known too little about both and have succeeded only in misleading their readers and pupils. Again, we may emphasize that the differences between speaking and singing are differences only of degree and a question of where the emphasis goes.

#### CONCLUSION

An attempt has been made to compare and trace the development of the voice in speaking and singing from its origin down to the present time. In doing this, the history of progress shows:

1. Speech and song arose from a common element which was neither of the two.
2. An early unity between speaking and singing in poetry and the drama.
3. A gradual separation with progress along more or less independent lines.
4. A chaotic condition existing without correct standards for either.
5. A more definite progress toward a closer unity in the future.

## HENRY WOODFIN GRADY, ORATOR

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“WHEN he died, he was literally loving a nation into peace.” These granite letters chiselled on the monument lifted by loving hands to the memory of Henry Woodfin Grady, constitute an unusual claim to fame. The world is well acquainted with the pillars erected to builders of empires and with gorgeous columns reared to the memory of warriors and statesmen; but builders of peace usually die unsung. Henry Grady held no public office, wielded neither rifle nor saber, endowed no public institutions: he was a private citizen of Atlanta, Georgia, a newspaper editor, and the maker of a few public speeches who died before his fortieth year. Yet, a whole nation grieved at his death; a hospital and institute were erected to his memory in Atlanta; and today, the mention of his name to public audiences, north or south, is greeted with applause.

Mr. Grady's brief career illustrates in a remarkable way the power of tongue over the force of pen, and is a rebuke to the standing belief that the press has usurped the place of the platform. All of Mr. Grady's journalistic effort, much of which was brilliant, was eclipsed in influence by those two electrical speeches delivered in the north upon “The New South” and “The Race Problem.” The elevating and ennobling sentiments of these orations captured the attention of a nation and marked him in the northern press. Although we may expect a neighbor editor to declare his Boston speech “the equal of any oration ever delivered in America,” it was chiefly of his power as a public speaker that northern editors remarked in their tributes to his life. One would hardly expect the reflective, mathematical papers of New England to speak, even in eulogy of the dead, with such fulsome praise of the young southerner as appeared immediately upon announcement of his death. “. . . he spoke with a brilliancy and power which were unapproachable,” declared the *Boston Post* of his treatment of the race problem. “Since Wendell Phillips, there is none possessed of such strength of fervid

eloquence as that which this young man displayed." And the Boston *Advertiser* declared the same address to be one of the finest specimens of elegant and fervid oratory which the generation had heard. The Charleston (South Carolina) *Evening Sun* recorded that the "grave and reverend seigniors of the stern, inflexible, unemotional Puritan race, in Boston's banquet hall, wept manly unused tears at the magic eloquence and pathos of the young Southerner's words."

By what power could this young newspaper man command his audience to shout themselves hoarse at even his impromptu efforts? By what magic could he rise upon the wings of a single banquet occasion to national reputation and admiration? What force was it that commanded 18,000 straining ears at the Dallas State Fair? What was the secret of this energy and this heart that was "literally loving a nation into peace"?

Grady was an emotionalist. He emotionalized every thing he touched. The fanciful and exuberant character of his style was also noted in the northern press. "His rhetorical sympathies placed him in a false position," thought a Philadelphia editor; and his commendation of the Boston speech was tempered with these words: "There was in his address an exuberance of fancy which age and a wider experience of men and methods would have qualified." The Buffalo *Express* deemed his style "too florid to be wholly pleasing to admirers of strong and simple English. He dealt liberally in tropes and figures. He was by turns fervid and pathetic." The essential truth of these judgments is apparent to the superficial reader. The torrent of his emotional fervor overflowed the banks of moderation; and the studied rhetorical embellishments often offend good taste.

Note that I use the adjective, "studied." At this point, it may be a pardonable digression to reflect about the extent of the orator's usual preparation. His Dallas speech is declared to have been entirely changed, the speech before the Virginia Society extempore, the speech before the Boston Bay State Club impromptu, and the New South oration much altered in delivery. A facile and imaginative speaker Grady undoubtedly was; but it is a difficult mental feat to accept the silver eloquence of his best known periods as the extempore effusion of a suddenly kindled emotion. Moreover, it is not difficult to trace the repe-

titions that occur in the different speeches. For example, the overdrawn picture of simple rural life that occurs in the Bay State Club speech had previously been delivered at Elberton, Georgia. ("The Farmer and the Cities.") And it was the essential part of this Elberton speech, remarks one of his biographers, that constituted the "bone and marrow of all his speeches in the country towns of Georgia." Furthermore, the substance of this same Elberton speech is reflected in substance in the oration, "Against Centralization." The simple and sincere passages concerning the negro race spoken at Dallas are but slightly changed in the greatest effort of his life, the Boston oration, "The Race Problem." Many phrases, sentences, and figures of speech are identical in the two addresses. Facts and quotations are often repeated, as, for example, the quotation from General Sherman concerning the negro, which is used on three different recorded times. Then, too, there seems to be some difference of opinion about the extent of Grady's preparation. Mr. Harris declared the "New South" address to have been an impromptu speech from beginning to end; but another biographer recorded that in the preparation of this speech Mr. Grady secluded himself from his family, locking himself in a room to prepare the oration. These facts lead me to believe that Grady's frequently boasted power of extempore oratory is overstated, although I know full well that one of Grady's temperament is never the poor slave of a manuscript, and the young Southerner may indeed have deviated from his prepared lines when thrilled by important occasions. Grady possessed a keen wit and mental flexibility, and he probably was able to join figures of speech, word pictures, and sentiments which he had previously elaborated in impulsive moments when his imagination was stirred by suggestion, observation or incident. This ability contributed to his oratorical power. Thus, fortified by the conclusion that the powerful sentiments of Grady's stirring orations were not always impromptu outpourings, we may proceed with more confidence to an objective examination of the orator's work.

I have said above that Grady emotionalized everything he touched. Cold and static diction he transformed into animate, passionate words and phrases that stirred the mind and heart



and soul of vast assemblies. Harsh and metallic statistics he imbued with the same rich quality of his southern nature; and the weapons other men used to fire men's intellects, he used to melt their hearts. This quality of Grady's speech is made plain by a quotation from a contemporary journalist. The occasion for the note, which appeared in the *Atlanta Evening Journal* was a debate between Captain E. P. Howell, editor-in-chief of the *Atlanta Constitution*, and Mr. Grady, managing editor of the same paper. The two partners differed on the Prohibition issue. The following presents clearly the essential spirit of Grady's oratory:

Grady makes you feel that you want to be an angel and with the angels stand, and Howell makes you feel that he was the commander of an army, waving his sword and saying, "Follow me." With infinite jest and subtle humor, Mr. Grady will lead his audience by the still waters where pleasant pastures lie, and there he will take the wings of the morning and fly to the uttermost parts of the sea. Howell will march his audience like an army, through flood, and fire and fell; he will cross the sea like a Norseman to conquer Britain. In Grady's flights you will hear only the cherubim's wing; in Howell's march the drum beat never ceases." Mr. Howell will doubtless deal in statistics; Mr. Grady will have figures but they will not smell of the census. They will take on the pleasing shape that induced one of his reporters to plant a crop of Irish potatoes on a speculation.<sup>1</sup>

Let us consider the extent and quality of Grady's emotional power. A word is a symbol. It is either denotative or connotative—barren of all save literal significance or pregnant with throbbing life. The emotional power of a word depends on its associations—on the company it has kept. "If words have all their possible extent of power, three effects arise in the mind of the hearer. The first is sound; the second, the picture or representation of the thing signified by sound; the third is the affectation of soul produced by one of the foregoing."<sup>2</sup> What especial and peculiar meanings do the following words connote to you: bleak, croonings, dauntless, helm, hearthstone, loitering, pallid, pomp, plunder, chill, wilderness, tread, tender-hearted, villainy? Almost any synonym of the above will steal the warmth and rob the life of the word as it stands. "Bleak" awakens images of barren trees, windswept moors, biting winds, flurries of snow;

<sup>1</sup> J. C. Harris, "Life, Writings, and Speeches of Henry W. Grady," p. 616.

<sup>2</sup> Edmund Burke, *Complete Works*, Vol. 1.

"dauntless" cannot be translated by such synonyms as brave, fearless, heroic, intrepid, valiant, doughty. One hears the drum-beat and sees the flashing eye, the warrior's strength in that word. "The pomp of war" does not speak of ostentation, pageantry, display, but pictures the swelling breast, the proud march, flashing banners and loud huzzas. Why does the figure "tender-hearted" embrace more than can be expressed in human, gracious, merciful, sympathetic, benignant, compassionate? At another point in his essay on the share of words in exciting feelings and emotions, Burke wrote: "... eloquence and poetry are as capable, nay, indeed much more capable, of making deep and lively impressions than any other art, and even of nature itself in many cases. And this arises chiefly from these three causes. First, that we take an extraordinary part in the passions of others, and that we are easily affected and brought into sympathy by any tokens that are shown of them; and there are no tokens which can express all the circumstances of most passions so fully as words; so that if any person speaks on any subject, he can not only convey the subject to you, but likewise the manner in which he is himself affected by it. Certain it is that the influence of most things upon our passions is not so much from the things themselves as from our opinions concerning them, and these again depend very much upon the opinions of other men, conveyable for the most part by words only. Secondly, there are many things which by their very nature can seldom occur in reality but the words that represent them often do; and thus they have an opportunity of making a deep impression and taking root in the mind, whilst the idea of the reality was transient; and to some perhaps never really occurred in any shape, to whom it is notwithstanding very affecting, as war, death, famine, etc. . . . Thirdly, by words we have it in our power to make such combinations as we cannot do otherwise. By this power of combining we are able, by the addition of well chosen circumstances, to give a new life and force to the simplest object. In painting we may represent any fine figure we please; but we can never give it those enlivening touches which it may receive from words."<sup>3</sup> The first cause explained in the foregoing passage may explain in large part the secret of Grady's appeals. It was Grady's

<sup>3</sup> Edmund Burke. *Ibid.*

strength that he knew how to appeal upon the high plane of nobility. Although it may not be the highest tribute to a man to declare he made no enemies, it is a compliment to say that he dealt not in the cheap language of the pettifogging politician. Grady was the spokesman of a new era. His work was devoted to the task of reconciling two sections of a great nation, of cementing countrymen in the bonds of confidence, friendship and love. He was a Crusader for peace and prosperity. To use Webster's figure, his arrows were never dipped in that which would have caused rankling, for his silver shafts carried the winged messages of justice, honesty, freedom, fairness, faith, courtesy, courage. The following list of words is an attempt to show the character of those feelings to which Grady appealed. The list is representative of the diction in the orator's two greatest speeches. The numerals designate the times the word occurs in the speech.

<i>The New South</i>	<i>The Race Problem</i>
beauty 2	3
blood 5	4
brave 5	2
consecration 2	4
courage 2	5
die 3	3
dear 2	4
earnest	4
frankness 3	2
fair 1	16
Reference to Deity 4	13
glory 5	5
graves 3	2
grace 5	
heart 7	6
home 2	5
honor 2	5
human 3	10
hero 4	3
love 2	6
loyalty 1	7
peace 1	5

When these words are woven into figure and story and studied in combinations we may perceive the character of the orator's appeal.

The orator expressed his emotion in figures of speech, but there are very few bold, strong, complete figures of speech in Grady's lines. Overt figures of emotion—exclamation, interrogation, apostrophe, vision, historical present, hyperbole, irony—figures that rise spontaneously out of excited moods and emotions, seldom, if ever, occur. Grady's lines are tropical—full of words turned from their literal setting to flash a figurative implication. The orations are so uniform in texture and theme that the following tabulation gives an accurate idea of his whole work.

	<i>Metaphor</i>	<i>Metonymy</i>	<i>Personification</i>	<i>Simile</i>
The New South	4	17		
The Solid South	20	23		3
The Race Problem	37	47		4

These figures, however, may give the reader a wrong impression. Grady's range of creative imagery was not so broad as the above data indicate. He created few different kinds of figures, and there was much similarity among and some duplication of those he did create. In the above count the same trope or word symbol may be included several different times. Such lines as,

"crimson with the best blood of the republic?"

"the Republic bought with their common blood?"

"hero in gray with a heart of gold?"

"the prostrate and bleeding South?"

"him who ennobled their name with their blood?"

find their effect in the use of a rather trite figure, in the use of a single word calculated to stir one's emotions. Similar to these are such figures as,

"we shall feel your strong arms about us and hear the beating of your approving hearts?"

"these men wear the problem in their hearts and brains—by day and by night?"

"praying with all his humble heart?"

"until death comes in mercy and honor?"

"to still the soldier's agony and seal the soldier's life?"

"he spoke from a heart too great to be false?"

And in these the same trick is repeated—the use of a single suggestive word or symbol. But it is by the use of such terse and suggestive phrases that an emotional flavor is diffused through the whole oration.

The peculiar quality of Grady's mind, and his knowledge of persuasive method is revealed most clearly, perhaps, in his treatment of statistics. In his "Plea for Prohibition" and in "The Race Problem" he arose at times to a clear and convincing handling of facts; but usually his argument was not the abstract reasoning of the practical scientist. He was the emotional and imaginative man of letters. It was his imaginative articles that advertised and opened Georgia as an orange and fruit country. The following lines illustrate his manner of emotionalizing statistics—his power of concrete generalization:

"A home that costs \$3,000,000 and a breakfast that costs \$5,000 are disquieting facts to the millions who live in a hut and dine on a crust."<sup>4</sup>

"Economists have held that wheat, grown everywhere, could never be cornered by capital, and yet one man in Chicago tied the wheat crop in his handkerchief, and held it until a sewing woman in my city had to pay him twenty cents tax on the sack of flour that she carried home in her famished hands. . . . three men held the cotton crop until the English spindles were stopped, and the lights went out in three million English homes."<sup>5</sup>

"Let me tell you what the coal dealers of Atlanta say about their retail trade this winter (under a prohibition regime). Here is their testimony. Do you remember how you used to see a woman with a quarter or fifty cent piece shivering at the coal yards, hurrying to buy a handful of coal, that she might get home where the little ones were suffering? How you used to see a man hurrying through the streets with a basketful of coal on his arm, knowing that at home the breath from their lungs was almost freezing on his children's lips? And the little handcarts that used to fill your streets, carrying a handful of coal, barely enough to give a child a taste of fire? And don't you know the number of houses there were in spite of all of this were cold and cheerless and without relief? Where are the people that used to buy a pinch of coal, and the handcarts that used to haul it? They are gone! Mr. Wilson testifies: 'There has been a remarkable change in my business. Men that used to buy fifty cents' worth now buy a ton. I used to have twenty little handcarts to deliver coal in; now I use but one, and I have doubled my two horse teams.'"<sup>6</sup>

Grady was fond of word pictures. The picture of a southern country home ("The Farmer and the Cities"), the picture of the dying soldier upon a battlefield ("The South and her Problems"), the meagre etching of the returning Confederate

<sup>4</sup>"Against Centralization," p. 142 Shurter's "Orations and Speeches of Henry W. Grady."

<sup>5</sup>*Ibid.* p. 143.

<sup>6</sup>"Plea for Prohibition," p. 114. *Ibid.*



soldier ("The New South"), and the "picture around the hearthstone in an humble home" ("A Plea for Prohibition"), are typical of this method of securing emotional responses. But like his figures of speech, these pictures are not bold, vigorous, forceful. They are simple sketches in single tone and color. The illustration of the dying soldier is strong and well sustained, but the others seem to me rather slight creations which may have had a marked effect when delivered by a forceful and magnetic personality. However one does not care to go back to them. They do not haunt you.

The emotional quality of Grady's speech is so even that the reader will find it reflected from every page, but I quote one passage representative of the orator's style. It is a paragraph from "The Farmer and the Cities," and is motivated by a sincere conviction.

My countrymen, a thousand times I have thought of that historic scene beneath the apple tree at Appomattox, of Lee's 8,000 ragged, half-starved immortals, going home to begin anew amid the ashes of their homes, and the graves of their dead, the weary struggle for existence, and Grant's 68,000 splendid soldiers, well fed and equipped, going home to riot amid the plenty of a grateful and prosperous people, and I have thought how hard it was that out of our poverty we should be taxed to pay their pension, to divide with this rich people the crust we scraped up from our homes. And I have thought when their maimed and helpless soldiers were sheltered in superb homes, and lapped in luxury, while our poor cripples limped along the highway or hid their shame in huts, or broke bitter bread in the county poorhouse, how hard it was that, of all the millions we send them annually, we can save not one dollar to go to our old heroes, who deserve so much and get so little. And yet we made no complaint. We were willing that every Union soldier made helpless by the war should have his pension and his home, and thank God, without setting our crippled soldiers on the curbstone of distant Babylons to beg, as blind Belisarius did, from the passing stranger. We have provided them a home in which they can rest in honourable peace until God has called them to a home not made with hands, eternal in the heavens. We have not complained that our earnings have gone to pension Union soldiers—the maimed soldiers of the Union armies. But the scheme to rob the people that every man who enlisted for sixty days, or his widow, shall be supported at public expense is an outrage that must not be submitted to. It is not patriotism—it is politics. It is not honesty—it is plunder.<sup>7</sup>

<sup>7</sup> "The Farmer and the Cities," p. 183. *Ibid.*

In writing an estimate of Grady as an orator, it is necessary to deal with the place of the emotions in oratory. What is the correct place of the emotional appeal in oratory? When does sentiment become cheap, sentimental, mawkish?

Professor Raleigh, in his essay on style, scorns the lachrymose appeals of the literary emotionalist. What he says about writing may be applied with equal justness to oratory. "There are certain real and deeply rooted feelings common to humanity, concerning which in their normal operation, grave reticence is natural. They are universal in their appeal, man would be ashamed not to feel them, and it is no small part of the business of life to keep them under strict control. Here is the sentimental huckster's most valued opportunity. He tears these primary instincts from the wholesale privacy that shelters them in life, and cries them up from his booth in the market place. . . . He patronizes the stern laws of love and pity, hawking them like indulgences, cheapening and commending them like the medicines of a mountebank. . . . The most sacred properties of humanity—sympathy with suffering, family affection, filial devotion, and the rest—are displayed upon his stall. It is the sensual side of the tender emotions that he exploits for the comfort of the million. All the intricacies which life offers to the will and the intellect he lards and obliterates by the timely effusion of tearful sentiment. His humanitarianism is a more popular as it is an easier ideal than humanity—it asks no extensive thought."<sup>s</sup>

Mr. H. M. Stanley, in attempting to ascertain "the psychological rationale of literary style" took issue with Spencer's "economic theory of literary effect" to declare: ". . . the root of style is in emotion; it is an expression of emotion, and in the main of one kind of emotion (aesthetic) that language rises to style. . . . The main impulse to art is in the feeling for beauty per se. . . . What constitutes the peculiar attractiveness of impressions is this, that they are rich in aesthetic feeling and communicate it to us."<sup>\*</sup>

Apropos of the function of emotional appeals in arousing audiences to action, another English writer, in a chapter on the

<sup>s</sup> Walter Raleigh, "Style," p. 84.

<sup>\*</sup> Hiram M. Stanley. "The Evolutionary Psychology of Feeling," p. 320. Chapter 13, "The Psychology of Literary Style."

psychology of emotions, defends the appeal which is intended to arouse us from a latent and inoperative to an active state, as reasonable and desirable in the highest degree. "The culture and development of the nobler emotions are the true object at which all the higher arts should aim. But through no other channel do they find their way to men's hearts so effectively as through the ear. 'Faith,' we are told, 'cometh by hearing'; and this is true, not of our religious faith only, but of faith in our own higher nature and in the goodness of our fellow men. Denunciations of injustice and tyranny, exhortations to equity, generosity, and self-sacrifice, strike but coldly upon the eye of the reader, compared with the effect when heard in the thrilling and impassioned tones of a sympathetic voice. Mistaken, then, indeed are those who would depreciate the value of rhetorical appeals to the noblest feeling of our nature. Dangerous and pestilential as are the too frequent excitations of passion, envy, and desire on the part of unscrupulous orators; yet, the men, who, by well-applied endeavors, have successfully aroused into effective action the good desires, hidden deep and unnoticed in men's hearts, have been, and ever will be, among the greatest benefactors of the human race. Such men have indeed aroused sensuous feelings by the aid of sensuous images, for with our complex nature no action is possible to us without such feelings and such images. But these have been but the accessories (necessary to us, animals as we are, though rational ones) of some of the highest actions of which we are capable—aspirations after the beautiful, and the good—ethical emotions ranking as one part of our higher nature, side by side with our intellectual intuitions and our noblest acts of will."\*

These three opinions offer a platform on which we may evaluate a judgment of Grady's emotional power. Was the Georgia orator a "sentimental huckster"? Is his style attractive because rich in aesthetic feeling? Did his appeals "arouse into effective action the good desires, hidden deep and unnoticed in men's hearts"?

To call a writer a sentimental huckster is figuratively to call him insincere, artificial, a conscious striver for effect through

\* St. George Mivart. "Essays and Criticisms." Vol. I, p. 470. Chapter, "The Psychology of the Emotions."

illegal and deceitful practices. Whatever adverse criticism we may lodge against Grady's style, it would be going too far to aver that he consciously larded his appeals with tearful sentiment. Grady was a psychologist. He knew the truth of Beecher's statement, that six people are moved by an emotional outburst to one influenced by an intellectual appeal. The organization of his orations shows care in the composition, concentration, and distribution of his appeals. The effects he sought to reach were consciously planned, but this is the prerogative of any artist—as, indeed, it is the test of his skill. Although Grady's speech lacked certain refinements of maturity, the restraint of experience, and was at times sadly sophomoric, the point I would plead is that his utterances were always the expression of profound sincerity—the reflection of genuine conviction. Henry Grady never spoke out of character. To understand this it is necessary to know the temperament and character of the man. His nature was far from cold, mathematical, practical: it was warm, imaginative, sympathetic. Gentle, gracious, magnetic, he typified the best traditions of the South. The child, waking on cold nights to ask his mother if the negro servants had sufficient cover, was the man who roused Atlanta on Christmas morning to pour its bounty upon the destitute and suffering. The boy who wept at the death of his little black playmate, "brother Isaac," was the citizen who pleaded the cause of the emancipated race. Childhood's tears touched his heart, and he organized the first charity dinner for Atlanta's newsies. Interested in public questions, though he was, he confessed his absorbing interest in humanity, fallen humanity. His desk companion might be interested in Bismarck, and compass the problems of the nations; but his hero was Bob, "a blear-eyed sot, that having for four years waged a gigantic battle with drink, and alternated between watery reform and positive tremens, is now playing a vague and losing game with Spontaneous Combustion." Grady was actuated by motives of public service. Fortune building and the making of a spectacular career were open to him, but when persuaded by friends to devote his talents to political ends, he replied in characteristic manner: ". . . my ambition is a simple one. I shall be satisfied with the labors of my life, if, when those labors are over, my son, looking abroad upon a better and grander Georgia, . . .

can say, 'My father bore a part of this work, and his name lives in the memory of my people.' " This could be accomplished best, he thought, by devoting his talents to the profession of journalism. High moral attributes marked his personal character. Mr. Grady's home life was simple, devout, affectionate. Home was the center of his life. The church claimed him as an ardent religionist. The rising tide of atheism worried him, and he wrote brilliantly in defense of orthodox conceptions. Such was the character and temperament of this man who at his death was "literally loving a nation into peace." What else could such a nature do but express itself emotionally? The numerous references to Deity, the frequent pictures of home life were all spontaneous promptings to natural impulses.

As suggested above, the orator's expression of these natural impulses were sometimes strained, and effects were overwrought. In the final appeal of the Prohibition address, the expression, though sincere enough, is almost maudlin. Such passages mark the manner in which Grady worked. He worked for immediate results, and his work as journalist or orator was swift. His articles were printed without erasing or rewriting. His report of the Hamburg riots in South Carolina, filling ten columns of small type, was written in one night without having made a note of his investigation. It would be interesting to know more about Grady's student days. He was fond of Dickens, we are told, and he knew the Christmas stories by heart. It is said he read "Lucile" until he knew it by heart, a feat which argues for mental flexibility not mental complexity. Grady did not go below the surface of things. He is too easy, too apparent, to be of lasting interest to the reader of eloquence. Such is my judgment of his standards of attainment; but his motives were sincere, he traded not in the coin of the counterfeiter. He was not a "sentimental huckster."

✓ Grady's oratory is more ethical than aesthetic. Whatever artistic force he commanded he used it in arousing into "effective action the good desires hidden deep and unnoticed in men's hearts." It should be remembered that Grady was a Crusader. He appeared upon the horizon of a new era as the spokesman and leader of a great national section. His task was not simple;



it was fraught with tremendous difficulties. He came to conciliate but encountered barriers of hostility, bigotry, hatred. He besieged these barricades with his eloquence, appealing to patriotism, justice, right, duty. The war of fire and sword was over. He marched to the new war of tongue and pen, and advanced in the forum the victory that had been won in the field. Events of the Civil War were vivid in the mind of the nation, and it was easy for an imaginative orator to stir the blood and arouse the passion for worthy objects. Grady did attempt to achieve immediate and tangible results. His aim was to quicken and to spiritualize those who might remain estranged in misunderstanding and narrowness. He was the prophet and apostle of a new era who came forth to build up the waste places and raise the desolation wrought by a national conflagration. His was the gospel of "beauty for ashes," and he captured the heart and mind of a nation; and what his appeal may have lacked aesthetically, it atoned for ethically.

To what final conclusion does all this bring me? First, that the orator possessed a "clear rational warrant" for his appeals. He did not sentimentalize, for the cause in which he was enlisted furnished adequate excuse and propriety for his plea. And Winchester says, ". . . In order to be of high or permanent value, emotions must spring from worthy cause, and that when this rule is violated, the feeling excited by any work of art or letters is sure to be morbid, or declamatory, or sentimental, or in some other way false."<sup>\*</sup> Second, the range of Grady's appeal was not broad, and the execution of his expression was not figured with the truest grace or exact precision; but he was able to sustain his emotion, varying the feeling by flashes of humor, wit and anecdote. Third, Grady undoubtedly exercised a tremendous power. "His rhetorical gifts were not of the highest order," thought the *New York Tribune*, "but he had command of a style that was effective for his purposes. It was marked by the Celtic characteristic of exuberance, but it was so agreeable and inspiring that he was able to command at will, audiences at home and abroad." The *Albany Argus* declared his eloquence to have done more to break down the barriers of prejudice and passion

\* Winchester, "Principles of Literary Criticism." p. 85.

than a decade of dry homilies, arguments, and elaborate statistics. He gave his audience "new vision to see and new heart to feel." Such was this young southern orator who, at his early death, was "literally loving a nation into peace."\*

\*The source of the editorial opinions I have quoted is Joel Chandler Harris' Memorial Volume, "Life, Writings, and Speeches of Henry W. Grady," pp. 443-609.

## THE STANDARDIZATION OF FIRST YEAR COURSES<sup>1</sup>

CHARLES M. NEWCOMB  
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I N beginning my work on this problem my first step was to go over the files of the *QUARTERLY JOURNAL* in order to see what those of you who have been giving thought to the various phases of this matter have there set down. This survey has been valuable for I have learned many things which have a direct bearing on the subject now under discussion. Among the articles deserving of special mention are the following. Most of you have read these but it will be well to consider them in their relation to one another and to the problem we are considering.

"A Fundamental Course in Speech Training," Elva M. Forncrook, Smith College, May, 1918.

"A Beginning Course in Public Speaking," Harry Garfield Houghton, University of Wisconsin, March, 1918.

"College Courses in Public Speaking," Thomas C. Trueblood, University of Michigan, October, 1915.

"Departments of Speech Science in Universities," Charles H. Woolbert, University of Illinois, January, 1916.

"Majors and Credits in Public Speaking," Alice W. Macleod, University of Montana, April, 1916.

"Public Speaking in New England Colleges," Bromley Smith, Bucknell University, January, 1917.

But before giving you some of the experiences and opinions obtained from the study of these and other articles let me state five reasons why, in my judgment, it has been and is difficult to standardize our work as the work of most other departments has been standardized in our schools.

The *FIRST* of these is a fundamental one and in a measure underlies, and is responsible for, the other four. It is the fact that expression by voice and action is both a *science* and an *art*. In order to be clear in our thinking let us define both these words. "Science is knowledge classified and made available in life, work and the search for truth." "Art is the adaptation of *skill* and *taste* to production in accordance with aesthetic principles."

<sup>1</sup> Read at the 1919 annual convention in presenting the committee report on this subject.

Any science, properly so-called, consists of a body of knowledge socially preserved in available form. This we undoubtedly have, and although all members of our profession do not agree in all points regarding this, yet we have as much unanimity as is found in most of the kindred sciences, and so far as the *science* of our profession is concerned it should be no more difficult for us to arrange a beginning course which would be generally satisfactory than it is for the chemists, physicists or psychologists. It is because we are dealing with an *art* as well as a science that we find so great a divergence of opinion, for art relates not only to the skill, born of science, but to the taste of the individual and here we have infinite variations. This fact is too well known to all of you to require any elaboration.

The SECOND is the intolerant attitude characteristic of so many leaders of our profession in the past. In his play of "Caesar and Cleopatra," Bernard Shaw introduces a character whom he calls the "Master of the Musicians." This man says, speaking of his technique in playing the harp, "I have discovered the lost method of the ancient Egyptians, it is the only true method, all other teachers are quacks." This has unfortunately been the attitude of many of our leaders. Too many of our text books are prefaced by statements that sound very much like the pronouncement of this "Master Musician." It goes without saying that such an attitude is wholly unscientific and it is not to be wondered at that many educators have formed a low opinion of our ability as scholars when we could not set down any "confession of faith" to which the majority were willing to subscribe.

The THIRD difficulty which presents itself is the fact that our work is divided into two rather widely separated fields, each of which invites specialization, and we find some teachers who emphasize one and disparage the other, and *vice versa*. As a matter of fact both Original Public Speaking and Interpretation have definite value and are both entitled to consideration, but there are many teachers who having specialized in one of these lines emphasize it to the almost total exclusion of the other. This is not as it should be.

The FOURTH difficulty, and it is a great obstacle to progress in establishing a uniform beginning course, is twofold: *first*, we have not the teachers qualified to give the proper instruc-

tion. On this point let me quote Professor Smith of Bucknell. He says, "Let us look matters full in the face. Let us acknowledge that as matters stand today we cannot supply enough qualified teachers. Most of us have not had the technical training required. Many of us have been drafted or have drifted into the work. . . . and if we had set out deliberately to become teachers technically proficient where could we have gone for instruction?" This suggests the second point, namely, the wide diversity in training among teachers. So many schools, so many "systems" and such a diverse terminology, is it any wonder that pupils become confused and that many educators regard our profession askance?

The FIFTH and last difficulty which we must take into consideration consists in the widely varying conditions under which teachers in colleges and universities of different size and kind must work. Compare for instance the problems which confront a teacher in a great state university with an enrollment of several thousand and no homogeneous student life with those of a man in a small, denominational college where his department has a recognized place in the minds of a small and unified student-body. How can we outline a beginning course which will serve the needs of both men? Also we must remember that in many cases the Department of Speech has no separate existence but is only a subdivision of the Department of English. In the table compiled by Mrs. Macleod we find that out of sixty-six institutions considered, thirty-six listed speech work in the English department. I am sure that all of you have read Professor Woolbert's admirable article demonstrating to what an extent the two departments differ in viewpoint and outlook and in methods and aims. Unquestionably more divorces will have to be granted before some of our colleges and universities are ready to advance along this line.

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These are, it seems to me, some of the outstanding difficulties in the way of a standardized beginning course. Permit me now to give you some of the data I have collected and to make some recommendations which I shall ask you to consider carefully, amend as you see fit, and to take such action upon as seems good to you.



Referring to the five difficulties which I have enumerated let us first consider the second one, the "Master Musician's" attitude of intolerance. Fortunately, and I believe I state the truth when I say this, the cult of the "Master Musicians" is becoming rarer. No one can read the files of our *QUARTERLY* without being convinced that this is so. A comparison of these articles with those of a dozen or twenty years ago, in the journals of that period, shows that a great change has taken place. The aim at that time seemed to be to search out heretics and burn them at the stake, a heretic being anyone who was ignorant enough to disagree with your pet theory. In striking contrast to this the spirit which seems now to animate our writers is a sincere endeavor to find the truth, no matter how nor by whom it happens to be expressed, and to profit thereby. I do not mean by this that we are all in accord or that there are no differences of opinion, far from such, but there seem to be fewer bigoted adherents of "systems" and more earnest seekers after truth. The prevailing sentiment is well expressed by one of our leading men, the author of one of the recognized texts in the field of speech, in a letter written me two weeks ago in answer to my questionnaire. He says, "My ideas are too much in a state of transition for me to take much pleasure in pushing them." Most of us feel that way about it. So far as I am concerned I have no panacea to recommend and this statement quite reflects my feeling in the matter, as I am sure it does yours. A spirit of coöperation seems evident and it is most encouraging. This being the case our most serious difficulty has been removed and we should be able to make progress toward the goal.

Let us now consider the first point. It would be futile for us to enter upon a discussion of art forms at this time, but we should be able to agree upon a statement of the scientific truths which underlie our work and to determine which of these should, in the judgment of the majority, be included in a beginning course.

The problem here is a twofold one, first, to determine and to state what there are and secondly to decide which should be included in a beginning course, and in regard to this second point we must remember that our program for the college course will of necessity be dependent upon what we decide shall be included

in the high school course. This should be borne in mind throughout our whole discussion.

And now leaving out of the question the inadequate supply of teachers, their varied training and the problems offered by local conditions let us approach the subject from a new angle. Let us consider the Freshman, or more properly speaking, the beginner, for he may be a Sophomore or even a Junior. What does he want, what does he need and what will we be able to give him?

In the first place what sort of training will he have had before coming to us? In the majority of cases he will have had none, and in only a few cases will he have had adequate preliminary work in the high school. We are hoping that this situation will be remedied, but we must recognize the fact that as the case now stands the majority of our Freshmen will have had no speech work prior to their enrollment in our courses.

The next question is, what purpose has our Freshman in mind when he signs up for this beginning course? A few, having more or less ability, and having studied somewhat under private teachers, are no doubt ambitious of attaining to some artistic success on stage or platform, but by far the greater number have no such hope or desire. What they are after is practical help for everyday life. To quote from Miss Forncrook's article, "the realization has come that efficient voice and speech are important. They express our thoughts and feelings; they reveal our personality; they may determine ability to form social relationships and they may determine ability to succeed professionally.

. . . The purpose of this course, in its best sense, should be to develop through speech education a better adjustment to life." In the words of Professor Houghton, "The foremost aim of such a course should be to lay a *broad foundation*. It should harmonize with the other factors in education in helping to develop more effective personalities and more useful citizenship. It should serve as a means of stimulating and developing the powers of the whole man. It matters little whether he is to make a public speech, give instruction in the class room, carry on the business of an office, or appear at a social function; in each and all circumstances he needs to use his mind, his voice, and his body to the best advantage."

This means that our beginning course should not be a course in extempore speaking only, for our goal is certainly not merely "the making of a speech," but the development of personality, the stimulation of thinking and the cultivation of the imagination. Extempore speaking is important but it does not accomplish all that should be accomplished.

Allow me once more to call your attention to Professor Houghton's article "A Beginning Course in Public Speaking for Colleges and Universities" which appeared in the *QUARTERLY JOURNAL* for March, 1918. In my judgment it is the best thing that we have had written on this subject. Permit me to recall some of it to your minds. He says: "The end to be attained is, *First*, a full and complete appreciation of that which is to be expressed, and *Second*, the development of those powers of voice, of body, indeed, of the whole personality necessary to that expression."

"Our great need is, first, to present theory and practice in the proportion that will secure maximum results, and so to correlate the two that there will be a very vital and necessary relation between them."

"If the student is to gain this broader training in expression, there are certain things which he may reasonably be expected to be able to do. He should gain sufficient mastery of the laws of expression

*First*, to be able to read intelligently from the printed page;

*Second*, to be able to quote acceptably, thoughts that have been expressed by others;

*Third*, to be able to give effective expression to his own thoughts.

That is he should have training in reading, in declamation, and in extempore speaking.

I believe that our instruction should be sufficiently broad and basic to serve as an adequate foundation for the expressional needs of the educated person under all circumstances."

Professor Houghton has given us some valuable suggestions here and has clearly marked the path we should try to follow. Now let us turn to Miss Forncrook's valuable article, "A Fundamental Course in Speech Training" which appeared in the *JOURNAL* for May, 1918. She says, "The most important course

in the department is the fundamental one. Such a course should be presented by as fine a teacher as the department can offer and should not be considered to be inferior in any way to other courses."

"The beginning days of the course must be given to securing the interest and right attitude of the students for the success of the course will depend largely on the interest the student takes in it, on his coöperation in analyzing his difficulties and his willingness to give the instructor his confidence."

"The course should be largely composed of questionnaire, practice in speaking and reading, analyzing and experimenting so as to give opportunity for revealment of the actual condition of the student. When we attempt by this process to estimate a student we are dealing with personality. The more we become trained in psychology the sooner we are going to realize that usually one hidden cause in mental process is back of the various unpleasant qualities in speech, voice, conduct, and the elimination of this one cause will bring a general improvement."

"There is too much tendency to keep to a text and make no outside references. A teacher can impress fundamental principles so strongly upon his students that he can let them browse among various books and know they will estimate correctly."

The very excellent outline accompanying this article should be given consideration by anyone contemplating a betterment of his present beginning course. The use of questionnaires is in some respects new and should be very helpful.

#### REPORT OF THE COMMITTEE<sup>2</sup>

Your committee after carefully considering the results of the questionnaires distributed during the first two days of the convention now wishes to present the following for your consideration:

#### RECOMMENDATION OF THE COMMITTEE

We recommend a one-semester General Course:

- (a) Meeting not less than three hours per week.
- (b) The course to be known as "Introduction to Speech Education."
- (c) To be prerequisite for all advanced courses except for those students who have had its equivalent as recognized by the instructor.

<sup>2</sup> For action taken on this report see the *QUARTERLY* for February, 1920, pp. 93-95.

tor. We recommend further, where possible and advisable, that courses co-ordinate with the beginning course be offered to meet the special needs of certain groups of students.

- (d) Sections of this course to be limited to a maximum of twenty-five students.
- (e) Some general knowledge of the technique of voice and action shall be incidentally taught in this course. This shall be understood to include a general knowledge of the elements of vocal expression, quality, force, pitch and time.

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It is further suggested by the committee, though not embodied in the resolutions, that the courses offered the second semester, following the beginning course, be two in number, one to be a course in original public speaking and the other a course in interpretation.

Aside from the specific recommendations made in Section "e" the content of the course shall be optional with the instructor except that it is understood that the course shall definitely point out to the pupil the field of speech, its possibilities along both original public speaking and interpretative lines, so that after its completion the pupil may be able to choose more intelligently from advanced courses offered in the department.

CHARLES M. NEWCOMB, *Chairman*

RICHARD D. T. HOLLISTER

PERLE SHALE KINGSLEY

JOHN TYRON MARSHMAN

RUTH KENTZLER.



## PRODICUS OF CEOS: THE SIRE OF SYNONOMY

BROMLEY SMITH  
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"A BABBLING brook" is the epithet applied by Aristophanes to Prodicus of Ceos in "The Broilers," a play of which only a fragment remains. Whether the scornful term used by the dramatist indicated his real opinion of the rhetorician will never be known, for in another play which has come down to us he took a different tack. Linking Prodicus with Socrates, whom he made light of, he put in the mouths of his choristers these words: "O priest of subtlest trifles, say, what wouldst thou with us now? For we would not hearken to any other of the meteorological sophists, except to Prodicus; to him on account of his wisdom and intelligence." (Clouds, 360. Hickie, tr.) Upon this "babbling brook," esteemed for his "wisdom and intelligence," teachers of the spoken and written word must look with veneration, for he was the sire of synonymy, just as Protagoras was the father of debate. (Quar. J. Sp. Ed., IV:196) This distinction, that of being a primal parent of linguistic study, is mentioned as an incident by those who have written histories of philosophy, for their real claim to him rests on his ethical and religio-philosophical teachings. It is doubtful whether he himself would have posed as a philosopher, for he seemed rather to be a teacher of speech who employed in his lessons ethical illustrations and philosophical reasonings for the purpose of training his pupils to become good home keepers and good citizens. As Athenian citizens they would be compelled to speak in public, sometimes in court, sometimes in deliberative assemblies, defenders of their firesides and of their country; hence it was necessary for him to instruct them in the best thought of the day expressed with verbal precision.

When we try to learn details about the life of Prodicus, to find out why he became a teacher of speech, we soon exhaust the material. It is rather embarrassing to discover that like Socrates he left not one written line, yet he stamped himself upon his fellow citizens and contemporaries indelibly, so much so that he has been called "the forerunner of Socrates." Born about 465

B.C., he was still alive in 399. According to those dates he must have lived more than fifty years, a circumstance which indicates the care he must have taken of his health, for he was slender and rather sickly, as Plutarch distinctly states (an seni Resp. ger. sit. c. 15), and as Plato amusingly points out when Socrates reports that he had found him lecturing to some youth of Athens from his bed while wrapped up in sheepskins and bedclothes of which there seemed to be a great heap. (Prot. 315) Nevertheless in spite of ill-health he was sent as ambassador from his native island, Ceos, to the assembly in Athens. By that critical gathering he was well received when discussing public affairs, and he also attracted attention as an orator on his own account. (Hipp. Maj. 282) Noticing that the people liked his addresses and observing the flattened condition of his purse, he apparently decided to become a teacher of oratory.

In the opening paragraph of Protagoras of Abdera (Q. J. Sp. Ed., IV:196) attention was called to the unique way in which Protagoras handled the money question in days when there were no unions or trusts, when the law of supply and demand was in full operation. When, however, we inquire as to the method of payment employed by Prodicus we find no answer. It is enough to know that he sold the wares of knowledge at goodly prices. (Prot. 314) Says Socrates: "If I had not been poor, I might have heard the fifty drachma reading (*ἐνιδείξιν*) of the great Prodicus, which is a complete education in grammar and language—these are his own words—and then I should have been able to answer at once your question about the correctness of names. But, indeed, I have only heard the single drachma course, and, therefore, I do not know the truth about such matters." (Craty. 384. Jowett, tr.) So also the Xenophontean Socrates rallies the rich Callias at the banquet: "Since you gave so much money to Protagoras, Gorgias, and Prodicus to be instructed in wisdom, you make but little account of us who have no other assistance but from ourselves to acquire knowledge." (Symp. I) A little later in the feast he says to Antisthenes: "Keep your temper. You procured Callias for Prodicus, finding the one in love with philosophy and the other in want of money." (Symp. IV.) This want of money Diogenes Laertius says was relieved by levying contributions for giving lectures. Apparently there was a certain stigma attached to the reception of fees, yet

Plato who was in the main opposed to taking money grows mellow in the *Apology* (19) for he wrote: "If a man is able to teach, I honor him for being paid. There is Gorgias of Leontium, and Prodicus of Ceos, and Hippias of Elis, who go the round of the cities and are able to persuade the young men to leave their own citizens, by whom they might be taught for nothing, and to come to them, whom they not only pay but are thankful if they may be allowed to pay them." It would appear from such a statement that Prodicus was an excellent teacher. He must have known how to handle his pupils in a manner satisfactory to them if we may judge from a remark by Aristotle. Alluding to the fifty drachma lecture referred to above he says that "whenever the audience were inclined to be drowsy he would slip them in a taste of the fifty drachm." (*Rhet.* III.14.9.)

Even tho Prodicus did charge for his lessons there was a demand for his services. He lectured not only in Athens, but also in Thebes and Sparta (*Philos.* 483) and even at the great Olympic assembly. (*Lucian, Vit. Herod.* c. 3) His lectures were so good that the great Athenian statesman Theramenes became a student under him (*Aeschines in Athen.* V:220) and likewise that master writer of orations, Isocrates (*Dionys. Hal. Isoc.* 1) It is stated that Euripides was influenced by him and that Thucydides was affected by his instruction, especially in his accuracy in the use of words. (*Marcell. Vit. Thuc.* XIII.) When we look to Plato for testimony we are confronted by his usual irony, yet here and there he seems to be sincere. For instance, Socrates says he sometimes gives away pupils to Prodicus and to other inspired sages (*Thaetetus*, 151), an expression which may mean that he weeds out the dullards from his own courses. Again, he remarks, "how fortunate this is that Prodicus should be of the company, for he has a wisdom, Protagoras, which, as I imagine, is more than human and is of very ancient date." (*Prot.* 341) With courtesy surely the following words are used in the *Symposium* (177): "Many sophists also, as for example, the excellent Prodicus, have descanted in prose on the virtues of Heracles and other heroes." The tone changes once more when Prodicus is mentioned with favor for describing men who compose "wonderful speeches" for others as being "on the border-ground between philosophers and statesmen"—an "amphibious class." (*Euthyd.* 305) Is it irony that Socrates uses when, in the discussion of the

meaning of the word "hard," he pleasantly says, "I am glad that Prodicus should be of the company" and that "I am a disciple of his?" (Prot. 341) That Socrates was really a pupil may be inferred from the fact that much of his conversation was concerned with verbal analysis. Finally, Plato bears witness to the popularity of the teachers when he observes "Protagoras of Abdera and Prodicus of Ceos and a host of others have only to suggest to their contemporaries that they will never be able to manage either their own house or their state unless they are made by them presidents of education, and for this wisdom of theirs they are so much beloved that their companions all carry them about on their heads." (Rep. X:600)

To be carried about on the heads of one's students is an honor seldom attained by teachers of rhetoric, tho some have been burned in effigy. What had Prodicus done to be thus distinguished? So far as we know he was the first who called attention to the shades of meaning in words and who taught precision in their use. The Platonic Socrates apparently agreed with him, for he held that "the knowledge of names is a great part of knowledge." (Craty. 384) No names, no knowledge—a philosophical principle which ripened into the great controversy between the nominalists and the realists during the middle ages. How to get a knowledge of names! Prodicus had no dictionary. Etymology had not been developed. The history of language was unknown. Yet he possessed a literature of great antiquity, rich in words. Already the drama was fully developed, the best histories were written or being written, poetry never to be surpassed was in the curriculum of every school, philosophy had acquired the fundamental ideas. It would be safe to say that the Greek language had developed a vocabulary of at least forty thousand words, considering compounds as words, a number about equal to that of the early edition of Dr. Johnson's famous dictionary. Without the assistance then of previous philological researches, so far at least as we know, Prodicus was probably thrown back upon analysis and current usage.

By running over the details of the attempts of the rhetorician the importance he attached to precision in speech will be clearly seen. In Laches there is a dialog wherein the characters thrash out the meaning of the word "courage." Says Nicias: "I don't call animals or any other things *courageous* (*ἀνδρεία*) which have



no fear of dangers, because they are ignorant of them, but *fearless* (ἄφοβον) and senseless only. Do you think that I should call little children courageous which fear no dangers because they know none? There is a difference, as I imagine, between fearlessness and courage. Now I am of the opinion that thoughtful courage is a quality possessed by very few, but that *rashness* (θρασύτης), and *boldness* (τόλμης), and *fearlessness* (ἄφοβον) which has no forethought, are very common qualities possessed by many men, many women, many children, many animals. And you and men in general, call by the term 'courageous' actions which I call rash, and my courageous actions are wise actions." Laches replies: "Behold Socrates, how admirably, as he thinks, he dresses himself out in words, while seeking to deprive of the honor of courage those whom all the world acknowledges to be courageous." In a moment Socrates soothes the wranglers by saying to Laches: "You have not discovered whence his wisdom comes; he has got all this from my friend Damon, and Damon is always with Prodicus, who, of all the sophists, is considered to be the best taker to pieces of words of this sort." (Laches, 197)

As a taker to pieces of words Prodicus is thrust into the Protagoras, again to make peace. The assembly in the house of Callias seemed on the point of breaking up on account of a heated discussion when Critias suggested that there ought to be an amicable agreement without any partisanship. Prodicus immediately helped him to pour oil on the troubled waters by replying (and here Plato evidently mimics his style) that "those who are present at such discussions ought to be impartial hearers of both the speakers, remembering, however, that *impartiality* (κοινός) is not the same as *equality* (ἴσος), for both sides should be impartially heard, and yet an equal meed should not be assigned to both of them; but to the wiser a higher meed should be given, and a lower to the less wise. And I as well as Critias would beg you, Protagoras and Socrates, to grant our request, which is, that you will *argue* (ἀμφισβητεῖν) with one another and not *wrangle* (ἐρίζειν); for friends argue with friends out of good-will, but only *adversaries* (διάφοροι) and *enemies* (ἐχθροί) wrangle. And then our meeting will be delightful; for in this way you, who are the speakers, will be most likely to win *esteem* (εὐδοκμοῦτε) and not *praise* (ἐπαινοῖσθε) only, among us who are your audience; for esteem is a sincere conviction of the hearers' souls, but praise is



often an insincere expression of men uttering words contrary to their conviction. And thus we who are the hearers will be *gratified* (εὐφραυνόμεθα) and not *pleased* (ἡδοίμεθα); for gratification is of the mind when receiving wisdom and knowledge, but pleasure is eating or some other agreeable sensation." (Prot. 337) Cicero turned this passage into Latin, showing that his tongue also contained synonyms. In a fragment which has come down to us he says "nunc a vobis, O Protagora et Socrates, postulo, ut de isto concedatis alter alteri et inter vos de hujuscemodi rebus *controversemini*, non *concertetis*." (Cic. Fragm.)

Apparently desiring to draw the rhetorician into one of his mazes Socrates asked him the meaning of the word "hard." Prodicus replied that in the connection in which it was used it meant "evil." But Protagoras gave as his opinion that it meant "that which is not easy, in that it takes a great deal of trouble." Just before this part of the conversation Prodicus had shown in his speech distinctions between *will* and *wish* (βούλεσθαι καὶ ἐπιθυμεῖν), between *being* and *becoming* (τὸ γενέσθαι καὶ τὸ εἶναι) and many similar words (Prot. 340), on which Socrates compliments him. Now he begins again, saying "Prodicus corrects me when I use the word 'dreadful' (δεινός) as a term of praise. If I say Protagoras is a dreadfully wise man, he asks me if I am not ashamed of calling that which is good dreadful; and then he explains to me that the term 'dreadful' is always taken in a bad sense, and that no one speaks of being dreadfully healthy or wealthy or wise, but of dreadful war, dreadful poverty, dreadful disease, meaning by the term 'dreadful,' evil." (Prot. 341) Then for several pages Socrates attempts to unravel the meaning of the word "hard." Indeed, thruout the works of Plato, Socrates seems to be a worthy pupil of Prodicus, for he was continually cross-questioning terms in common use, trying to define, to limit their use, or to extend their meaning as universals. Says he, "Are wisdom and temperance and courage and justice and holiness five names for the same thing? or has each of the names a separate underlying essence and corresponding thing, being a proper function, no one of them being like any other of them?" (Prot. 349) For instance, in Charmides an attempt is made to define temperance. The discussion develops that there may be a difference between *making*, *doing*, and *working* (τὸ ποιεῖν, τὸ πράττειν, τὸ ἐργάζεσθαι), tho Critias thinks that the doing or making of good actions is

*temperance* (σωφροσύνην), for he apparently has been a pupil of Prodicus, who Socrates says "draws endless distinctions about names." (163) With regard to the distinctions there arises, of course, difference of opinion, as is the case when Socrates remarks to Meno: "You will acknowledge, will you not, that there is such a thing as an *end* (τελευτή), or *termination* (πέρας), or *extremity* (ἔσχατος)?—all of which words I use in the same sense, altho I am aware that Prodicus might quarrel with us about this." (Meno, 75)

Evidently the rhetorician had a reputation for pushing his views because at one time Socrates begged him "not to introduce his distinction of names, whether he is disposed to say *pleasurable* (ἡδύ), *delightful* (τερπνόν), *joyful* (χαρτόν)." Yet in a moment he seems to forget himself, for he asks Prodicus whether he agrees in defining "*fear* (φόβον) or *terror* (δέος) as expectation of evil. Protagoras and Hippias agreed, but Prodicus said that this was fear and not terror." (Prot. 358) Very plainly the influence of the language teacher is noticed when Plato puts on the tongue of Protagoras distinctions between courage and confidence, strength and ability. "For," said he, "there is a difference between *ability* (δύναμιν) and *strength* (ισχύν); the former is given by knowledge as well as by madness and rage, but strength comes from nature and a healthy state of the body. And in like manner I say of confidence and courage that they are not the same; and I argue that the courageous (ἀνδρείων) are confident (θάρσος), but not all the confident are courageous. For confidence may be given to men by art and also like ability by anger and madness; but courage comes to them from nature and the healthy state of the soul." (Prot. 351) Further, the lessons of Prodicus are felt when Socrates comes to the rescue of Clinias who has fallen into deep water in a verbal tilt with his friends. He says consolingly to the youth: "You must imagine yourself to have gone thru the best part of the sophistical ritual, which, as Prodicus says, begins with initiation into the correct use of terms. The two gentlemen wanted to explain to you, as you do not know, that the word "to learn" has two meanings, and is used, first, in the sense of acquiring knowledge of some matter of which you previously have no knowledge, and also, when you have the knowledge, in the sense of reviewing this same matter done or spoken by the light of this knowledge; this last is generally called "knowing" (ἐπιέναι) rather

than "learning" (*μανθάνειν*); but the word "learning" is also used, and you did not see that that word is used of two opposite sorts of men, of those who know, and of those who do not know, as they explained." (Euthydemus, 277)

Such then is the evidence taken from the pages of the ironic Plato showing the mind of Prodicus at work on definition and synonyms. It was high time for his advent; the age was ripe for him. He saw the philosophers floundering in bogs of their own making—using the same words, tho with different meanings, when dilating on cosmic matters and moral problems. He listened to lawsuits that degenerated into quibbles over the interpretation of terms. He perceived the style of writers and speakers becoming loose, as the words were no longer used fitly, intelligently, and conscientiously. Vagueness, obscurity, and perplexity came as a result of ignorance. The moral habit of uttering truth in simple, clear, and precise terms was vanishing, because men no longer knew of a certainty the content of the words they used. Worst of all offenders was the hierarchy, for they controlled the ambiguous utterances of the oracles. It was "Heads I win, tails you lose" with the priests of Delphi. The smoke of incense, mingled with the ravings of Pythia, was symbolic of the clouds of words emanating from the temple.

If Prodicus discovered these difficulties among the ancient Greeks, what would he say were he to awake from his long sleep to find himself in Britain or America? Here he would find thousands of words derived from Latin roots existing side by side with those of Saxon origin, a circumstance which gives marvelous flexibility, variety, and copiousness; but at the same time lays a cover over innumerable pitfalls. He would see, as Jevons has pointed out, how generalization has been at work extending the meanings of some words, while specialization has been decreasing the meanings of others. Analogies and metaphors, whose origins are forgotten, crept in and established themselves. Prodicus would see teachers of language struggling in vain by the use of synonyms and antonyms to define, to reach a common understanding. He would be amazed to see the labyrinth into which men wandered when they attempted to speak about *motive, intuition, experience, idea, cause, God, religion, feeling, knowledge, sensation, reason, first principles, a priori, government, law, nature, moral, right, justice, nation, authority, origin, freedom*, etc.

(Hyslop: Logic, page 65) Witness the countless attempts to explain Kultur and Americanism! How Prodicus would smile were one to expound the meanings of such simple words as church and faith!

Presently on entering a school he would discover some student thumbing a dictionary or etymology, hoping thereby to dig out the meaning of a word, thru some other language. He might remark that no Greek ever thought of consulting the papyri of Egypt or the tablets of Babylonia in order to understand his own tongue, and that he could not comprehend the necessity of spending years on Latin in order to grasp English. No Chinaman was forced to undergo such an ordeal in order to learn Chinese. Why not delve into Anglo-Saxon whence comes the larger half of the common vocabulary? How interested he would be when shown that *churl* (A.-S. *ceorl*) once meant freeman, but now a gaping rustic; that knave (A.-S. *cnapa*) once meant a boy, but now a scoundrel; that a *villain* was formerly a farm servant, but now a rascal. He would point to similar changes in his own language revealing to us that *tyrant* (*τύραννος*) at one time meant a lord or master, and later a despot; that a *parasite* (*παράσιτος*) was one who partook of food at one's table, and later a servile flatterer; that a wise man, a *sophist* (*σοφιστής*), turned into a quibbler. How fortunate he would regard us with our dictionaries, our books of synonyms, and our thesauri. For him, at the beginning of the great investigation, there were only rolls of manuscript containing the works of literature. Out of them and out of current usage must come the evidence that one word was like another in some respects, and yet different. Looking at the effort to derive the meaning of the word "hard" from Simonides and other writers we now see that Plato had merely introduced us into Prodicus' class-room, with Socrates as the great teacher. (Prot. 341 f.)

Out of that class-room came an impetus not only to linguistic study, but also to the development of logic. Inspection of some words revealed that they could be used in more than one sense, that they were equivocal. Hence arose a demand for a distinct knowledge of primary meanings by which sophisms might be detected, for by exposing the duality of meaning the fallacy was also exposed. Our own Roget must have perceived this when he penned the introduction to his Thesaurus. Says he, "False logic, disguised under specious phraseology, too often gains the assent

of the unthinking multitude, disseminating far and wide the seeds of prejudice and error. Truisms pass current, and wear the semblance of profound wisdom, when dressed up in the tinsel garb of antithetical phrases, or set off by an imposing pomp of paradox. By a confused jargon of involved and mystical sentences, the imagination is easily inveigled into a transcendental region of clouds, and the understanding beguiled into the belief that it is acquiring knowledge and approaching truth. A misapplied or a misapprehended term is sufficient to give rise to fierce and interminable dispute; a misnomer has turned the tide of popular opinion; a verbal sophism has decided a party question; an artful watchword, thrown among combustible materials, has kindled the flame of deadly warfare, and changed the destiny of an empire." No one of the ancients better appreciated the power of words than Prodicus of Ceos. To him should be given the credit for making an attempt at least to teach his pupils the importance of precision in the use of winged words, so that they might be good men at home and good citizens of the state.

Before entering upon a second phase of this pedagogical study, it would not be out of place to mention some minor details. One of these is the notion that Prodicus influenced the style of Thucydides. Spengel, in his *Artium Scriptores*, devotes several pages to extracts from the historian, apparently trying to prove in the minute German fashion that Marcellanus was correct in the assertion that he had been affected. (Vit. Thuc. XIII) But Spengel proves only that Thucydides used synonyms, which was natural, for the Greek language was rich in them; while he is unable to show that the historian was in any way indebted to Prodicus. If he could have shown some examples of the style of the rhetorician and then compared them with extracts from the historian, the testimony would be valuable; but no such examples have survived. An examination of the imitations of the style of Prodicus found in Plato when compared with Spengel's extracts will reveal nothing to indicate that Thucydides was also an imitator. Lacking confirmation we may safely say that he probably heard Prodicus and doubtless profited by his lectures.

These lectures were certainly clothed in choice language (Mem. II.1) as one would expect from a close student of words, and they were delivered in a "fine deep voice which made an echo in the room." (Prot. 316) Further it is certain that Prodicus



knew how to please his audience, as one might expect from a speaker who could "slip in a taste of the fifty drachm" when the youth became drowsy. He also knew when to stop, a proof that he had common sense. Socrates bears witness to his attention to a sensible rule when he says: "Shall 'I to dumb forgetfulness consign' Tisias and Gorgias, who are not ignorant that probability is superior to truth, and who by force of argument make the little appear great and the great little, and the new old and the old new, and have discovered universal forms, either short or going on to infinity. I remember Prodicus laughing when I told him of this. He said that he had discovered the true rule of art, which was to be neither long nor short, but of a convenient length." (Phaed. 267)

If the "wise" Prodicus had confined himself to his lectures on synonyms he might have led the usual quiet life of the average educator; but he was a "taker to pieces of words," an analyzer, hence he began to quiz his pupils about the meaning of current religious and philosophical terms. Taking, for instance, the term "gods," he would ask, what are gods? Of course, the students did not know, altho they had read Homer and Hesiod many times. Prodicus would then give his view, his notion, that the gods were exaggerated human beings, men who had been heroes, who had rendered service to mankind; these men had in time been deified. Along with this conception went the notion that certain of the gods were personifications of beneficent powers. Our authority for these atheistic statements is Sextus Empiricus who in a chapter entitled "If there be Gods" says:

Εὐήμερος μὲν ἔλεγε τοὺς νομιζομένους θεοὺς δυνά τοῖς τινὰς γεγονέναι ἀνθρώπους καὶ διὰ τοῦτο ὑπὸ τῶν ἄλλων θεοποιηθέντας δόξαι θεοίς, πρόδικος δὲ τὸ ὠφελοῦν τὸν βίον ὑπεκλήφθαι θεόν, ὡς ἥλιον καὶ σελήνην καὶ ποταμούς καὶ λίμνας καὶ λειμῶνας καὶ καρποὺς καὶ πᾶν τὸ τοιούτως.

(Adv. Math. IX:51, 52) (Euemeros said that the gods were thought to be certain powerful men and for this reason the other gods were manufactured gods. Prodicus supposed that what benefited life was a god, as the sun and moon and rivers and lakes and meadows and fruits and all such things.—Hamblin, tr.)

Again, right to the point is the statement:

πρόδικος δὲ οὕτως "ἥλιόν" φησι "καὶ σελήνην καὶ ποταμούς καὶ κρήνας καὶ καθόλου πάντα τὰ ὠφελοῦντα τὸν βίον ἡμῶν οἱ παλαιοὶ φεοὺς ἐνόμισαν διὰ τὴν ἀπ' αὐτῶν ὠφέλειαν, κατὰπερ Αἰγύπτιοι τὸν Νεῖλον" καὶ διὰ τοῦτο τὸν μὲν

ἄρτον Δήμητραν νομισθῆναι, τὸν δὲ οἶνον Διόνυσον, τὸ δὲ ὕδωρ ποσειδῶνα, τὸ δὲ πῦρ Ἡφαιστον καὶ ἤδη τῶν εὐχρηστούντων ἕκαστον.

(Adv. Math. IX:18) (Prodicus of Ceos said that the sun and moon and rivers and fountains and whatever contributed to the comfort of our lives, the ancients considered to be gods on account of the benefit received from them, just as the Egyptians believed the Nile to be a god. And on this account they regarded bread as Demeter, wine as Dionysius, water as Poseidon, fire as Hephaestus, and so on for the useful things.—Hamblin, tr.)

Of course such an attitude toward the gods could not be tolerated. What would become of the established institutions of religion if a teaching of that kind should become general? The echoes of the controversy are heard to this day. Years later Cicero, writing on the nature of the gods, referred to the matter: Quid? ii, qui dixerunt, totam de diis immortalibus opinionem fictam esse ab hominibus sapientibus rei publicae causa, ut, quos ratio non posset, eos ad officium religio duceret, nonne omnem religionem funditus sustulerunt? quid? Prodicus Ceus? qui ea, quae prodessent hominum vitae, deorum in numero habita esse dixit, quam tandem religionem reliquit? Quid? qui aut fortes, aut claros, aut potentes viros tradunt post mortem ad deos pervenisse, eos que esse ipsos, quos nos colere, precari, venerarique soleamus, nonne expertes sunt religionum omnium? (De Nat. Deor. I:42) (What think you of those who have asserted that the whole doctrine concerning the immortal gods was an invention of politicians, whose view was to govern that part of the community by religion, which reason could not influence? Are not their opinions subversive of all religion? Or what religion did Prodicus the Chian leave to men who held that everything beneficial to human life should be numbered among the Gods? Were not they likewise void of religion who taught that the Deities, at present the object of our prayers and adoration, were valiant, illustrious, and mighty men, who arose to divinity after death.—Yonge, tr.) Why was Cicero so much agitated over Prodicus and his beliefs? He plainly saw in them an attack on the supernatural in religion which he, as an orthodox Roman, could not tolerate. He refers again to the rationalism of the rhetorician, for he caused Catulus to observe: Quid de Prodicus Ceo? quid de Thrasymacho Chalcedonio, de Protagora Abderita loquar? quorum unusquisque plurimum temporibus illis etiam de natura rerum et disserunt et scrip-

sit. (De Orat. III:32) (Why need I allude to Prodicus of Chios, Thrasymachus of Chalcedon, or Protagoras of Abdera? every one of whom in those days disputed and wrote much even on the nature of things.—Watson, tr.) And long before Cicero's time Aristophanes the conservative had detected the error in Prodicus' theology, for the Chorus, in *Parabasis*, turns to the audience saying: "Give your attention to us the immortals, the ever-existing, the ethereal, the ageless, who meditate eternal counsels, in order that when you have heard everything from us accurately, that things sublime, the nature of birds, and the origin of gods and rivers, of Erebus and Chaos, you may henceforth bid Prodicus for me go weep, when you know them accurately." (*Birds*:692) What was the result of this apparent elimination of the immortals and the substitution of heroic men and natural philosophy? We shall presently see, but not before other aspects of the life of Prodicus are presented.

One aspect that should appeal to every teacher of speech who desires to know the content of a Greek course in oratory is the attempt to develop good morality in the pupils. Long ago Grote noticed this, for he wrote that the sophists "were the regular teachers of Greek morality, neither above nor below the standard of the age." In the case of Prodicus we are sure that the young men were taught the highest ideals, for no one can read the splendid apologue which Xenophon has preserved in his *Memorabilia* of Socrates without being convinced of that fact. One would be safe in calling it an ancient Greek sermon. A powerful sermon it really was, for it has been echoed and imitated by poets, philosophers, rhetoricians, and in art for more than two thousand years. The latest abbreviated rendering may be found in Baldwin's *Hero Tales*. (1914) As no translation has appeared for many years of "The Choice of Hercules" it is here given in full:

Seek not the sweets of life, in life's first bloom;

They ill prepare us for the pain to come!

And the "wise" Prodicus is also of the same opinion; for by him is this allegory given. "Hercules having attained to that stage of life when man being left to the government of himself, seldom fails to give certain indications whether he will walk in the paths of virtue or wander through all the intricacies of vice, perplexed and undetermined what course to pursue, retired into a place where silence and solitude might bestow on him that tranquility and leisure so necessary for deliberation, when two women, of more than ordinary stature, came on towards him. The countenance of the

one was open and amiable, and elevated with an air of conscious dignity. Her person was adorned with native elegance, her look with modesty, every gesture with decency, and her garments were altogether of the purest white. The other was comely, but bloated, as from too high living. Affecting softness and delicacy, every look, every action, was studied and constrained; while art contributed all its powers to give those charms to her complexion and shape which nature had denied her. Her look was bold, the blush of modesty she was a stranger to, and her dress was contrived, not to conceal, but to display those beauties she supposed herself possessed of. She would look round to see if any observed her; and not only so, but she would frequently stand still to admire her own shadow. Drawing near to the place where the hero sat musing, eager and anxious for the advantage of first accosting him, she hastily ran forward; while the person who accompanied her moved on with her usual pace, equal and majestic. Joining him, she said, "I know, my Hercules! you have long been deliberating on the course of life you should pursue; engage with me in friendship, and I will lead you through those paths which are smooth and flowery, where every delight shall court your enjoyment, and pain and sorrow shall not once appear. Absolved from all the fatigue of business and the hardships of war, your employment shall be to share in the social pleasures of the table, or to repose on beds of down; no sense shall remain without its gratification, beauty shall delight the eye and melody the ear, and perfumes shall breathe their odours around you. Nor shall your care be once wanted for the procuring of these things: neither be afraid lest time should exhaust your stock of joys, and reduce you to the necessity of purchasing new, either by the labor of body or mind: it is to the toil of others that you alone shall owe them! Scruple not, therefore, to seize whatever seems most desirable; for this privilege I bestow on all who are my votaries."

Hercules, having heard so flattering an invitation, demanded her name.—"My friends," said she, "call me Happiness; but they who do not love me endeavor to make me odious, and therefore brand me with the name of Sensuality."

By this time the other person being arrived, thus addressed him in her turn,—"I also, O Hercules! am come to offer you my friendship, for I am no stranger to your high descent; neither was I wanting to remark the goodness of your disposition in all the exercises of your childhood; from whence I gather hopes, if you choose to follow where I lead the way, it will not be long ere you have an opportunity of performing many actions glorious to yourself and honorable to me. But I mean not to allure you with specious promises of pleasure, I will plainly set before you things as they are, and show you in what manner the gods think proper to dispose of them. Know therefore, young man, these wise governors of the universe have decreed, that nothing great, nothing excellent, shall be obtained without care and labour. They give no real good, no true happiness, on other terms. If, therefore, you would secure the favour of these gods, adore them. If you would conciliate to yourself the affection of your friends, be of use to them. If to be honoured and respected of the republic be your aim, show your fellow-

citizens how effectually you can serve them. But if it is your ambition that all Greece shall esteem you, let all Greece share the benefits arising from your labours. If you wish for the fruits of the earth, cultivate it. If for the increase of your flocks or your herds, let your flocks and your herds have your attendance and your care. And if your design is to advance yourself by arms, if you wish for the power of defending your friends, and subduing your enemies, learn the art of war under those who are well acquainted with it; and, when learnt, employ it to the best advantage. And if to have a body ready and well able to perform what you wish from it be your desire, subject yours to your reason, and let exercise and hard labour give to it strength and agility."

At these words, as Prodicus informs us, the other interrupted her,—  
"You see," said she, "my Hercules, the long, the laborious road she means to lead you; but I can conduct you to happiness by a path more short and easy."

"Miserable wretch!" replied Virtue, "what happiness canst thou boast of? Thou, who wilt not take the least pains to procure it! Doth not satiety always anticipate desire? Wilt thou wait till hunger invites thee to eat, or stay till thou art thirsty before thou drinkest? Or, rather, to give some relish to thy repast, must not art be called in to supply the want of appetite? while thy wines, though costly, can yield no delight, but the ice in summer is sought for to cool and make them grateful to thy palate! Beds of down, or the softest couch, can procure no sleep for thee, whom idleness inclines to seek for repose; not labour and fatigue, which alone prepare for it. Nor dost thou leave it to nature to direct thee in thy pleasures, but all is art and shameless impurity. The night is polluted with riot and crimes, while the day is given up to sloth and inactivity: and, though immortal, thou art become an outcast from the gods, and the contempt and scorn of all good men. Thou boastest of happiness, but what happiness canst thou boast of? Where was it that the sweetest of all sounds, the music of just self-praise, ever reached thine ear? Or when couldst thou view, with complacency and satisfaction, one worthy deed of thy own performing? Is there any one who will trust thy word, or depend upon thy promise; or if sound in judgment, be of thy society? For, among thy followers, which of them, in youth, are not altogether effeminate and infirm in body? Which of them, in age, not stupid and debilitated in every faculty of the mind? While wasting their prime in thoughtless indulgence, they prepare for themselves all that pain and remorse so sure to attend the close of such a life! Ashamed of the past, afflicted with the present, they weary themselves in bewailing that folly which lavished on youth all the joys of life, and left nothing to old age but pain and imbecility!

"As for me, my dwelling is alone with the gods and good men; and, without me, nothing great, nothing excellent, can be performed, whether on earth or in the heavens; so that my praise, my esteem, is with all who know me! I make the labour of the artist pleasant, and bring to the father of his family security and joy; while the slave, as his lord, is alike my care. In peace I direct to the most useful councils, in war approve myself a faithful



ally; and I only can tie the bond of indissoluble friendship. Nor do my votaries even fail to find pleasure in their repasts, though small cost is wanted to furnish out their table; for hunger, not art, prepares it for them; while their sleep, which follows the labour of the day, is far more sweet than whatever expense can procure for idleness: yet, sweet as it is, they quit it unreluctant when called by their duty, whether to the gods or men. The young enjoy the applause of the aged, the aged are revered and respected by the young. Equally delighted with reflecting on the past, or contemplating the present, their attachment to me renders them favoured of the gods, dear to their friends and honoured by their country. And when the fatal hour has arrived, they sink not, like others, into an inglorious oblivion, but immortalized by fame, flourish forever in the grateful remembrance of admiring posterity! Thus, O Hercules! thou great descendant of a glorious race of heroes! thus mayest thou attain that supreme felicity wherewith I have been empowered to reward all those who willingly yield themselves up to my direction." (Mem. II.1.21. Fielding, tr.)

Could any moral dissertation, any sermon, of to-day excel this ancient discourse by a teacher of rhetoric? Yet it is only an outline of the original, for Socrates said Prodicus "clothed it in more exalted language than he attempted." (Mem. II.1.21) For almost two thousand years the literature of the church has echoed this apologue, changing the characters, giving a Christian setting, showing the eternal contest between worldly pleasure and spiritual good, between a life of virtue or one of vice. Can anyone doubt the powerful effect it must have had in the old pagan days?

Up to this point I have been fortunate in being able to place original authorities before the reader; but now I find myself compelled to call for the help of Gomperz who had access to the pseudo-Platonic dialogs Eryxias and Axiochus. Drawing from them he adds further information on the content of Prodicus' courses. He says "he would rail at death as a stony-hearted creditor, wringing his pledges one by one from his tardy debtor, first his hearing, then his sight, and next the free movement of his limbs. [How like Shakespeare's "Sans teeth, sans eyes, sans taste, sans everything."] At another time, anticipating Epicurus, he sought to arm his disciples against the horrors of death by explaining that death concerned neither the living nor the dead. As long as we live, death does not exist; as soon as we die, we ourselves exist no longer. Nor were occasions wanting for enheartening reminders of this kind. For the pessimistic wisdom of Prodicus did not find its goal in a mere mute resignation, nor in an ascetic retreat from the world; still less was it satisfied with

the advice to gather from the troubled waters of human life as many pearls of pleasure as possible. Higher than pleasure Prodicus exalted work, and his practice agreed with his theory. His hero and model was Hercules, the type of manly strength and wholesome activity. . . . He had drained the dregs of human bitterness, and he resisted the effects of that draught by exalting the virtue of manly valour. It was to expect but little from passive enjoyment, but was rather to look for satisfaction to the exercise of its own strong powers, combined with a preference for simple manners and plain living. Nor was Prodicus merely the eloquent preacher of a partially new ideal. The subtle intellect betrayed in his disquisitions "On Correct Language" was not wanting in his ethical studies. He introduced a conception of moral philosophy which played an important part in the school of the Cynics, and in that of the Stoics, their successors. It was the conception of objects indifferent in themselves, on which a value was impressed only by the right use to which they were put if the dictates of reason were obeyed. In this class of objects he reckoned riches, and most of what we call external goods." (Greek Thinkers, I:430, 431)

No one could find much fault with such teachings, but when their author trenched upon theology the powers that controlled religion felt that their rights, their business, was assailed. For a mere teacher of rhetoric to say that a divinity was only a man was rank heresy; to set before his pupils that the gods of Olympus were only beneficent forces of nature personified, upset current beliefs. What attention would the common people pay to the oracles if the gods were not divine, merely men and phenomena deified? Would the masses bring their treasures to Delphi if the gods were turned into fetishes? What would become of Plutonian realms, of Elysian fields,

"Threats of Hell and Hopes of Paradise,"

if Nature were the only god? Would not humanity sink into gross materialism? Men who put such ideas into the heads of their pupils were dangerous to society. A worshipper of the blind forces of nature must be a sceptic toward the conventions of established religion, even though he might yield obedience to laws and might make Hercules his guide and model. Suppose he did sing the praises of agriculture, was he not a doubter of everyday beliefs? To question the meaning of accepted ideas, to tear time-honored words to pieces, to teach the young men of Athens

subtle distinctions in the use of terms, to associate with Socrates and Protagoras,—all of these indicated a corruptor of morals, a foe of the state. What should be done with him? The details of his last days are unknown to us. Somehow there was no Diogenes of Laertius to tell us that they burned his books in the holy place and drove him from the city, as was the case with Protagoras; somehow there was no Plato to record the last words, as was the case with Socrates; we have only the word of Suidas that they compelled Prodicus to drink the fatal hemlock, as a corruptor of youth. So passed the orator and statesman, the philosopher and moralist, the student of language, and the sire of synonymy.

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## THE EMANCIPATION OF THE CONTEST COACH<sup>1</sup>

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**I**F I were a scientist concerned with the eliminating of the cancer, that disease which is responsible for the deaths of 80% of our population, I should not study surgery. No amount of cutting will ever eradicate the curse. I should devote myself to the search of new ways of living, eating, breathing, and wearing clothes. I should advertise the results of my research in as attractive a manner as possible. Then after others had taken up my work and carried it on through a few generations, the human race might some day awake to the realization that it had evolved a wholesome and happy way of living, and incidentally freed itself from the malignant growth.

The speaking contest in its present form in the public school is like unto a body afflicted with such a growth. No amount of operating upon it can make it clean again. It is better for us to put our best energy into the wonderful reorganization that is going on in our schools to give our attention to the new view of our work—that of *educating by expression*. And lo, presently there shall appear a new kind of contest which shall have been originated by a wholesome, free-thinking, independent student group.

But the old body, though deformed and racked, is loved by many, and principally by those who are helpless to make it well, therefore, it behooves us to give it quieting remedies that its end may be peaceful. But don't let us prolong its agony by agitation. Let the end come and with due respect let us lay away the old, poisoned form.

When this subject was first announced to me, it came over the telephone as The Elimination of the Contest Coach. Unhesitatingly I consented to speak upon it. For eighteen years I have been a contest coach in schools where no one else wanted

<sup>1</sup> Read at the Wisconsin State Teachers' Convention, Milwaukee, November, 1919.

the job. But upon investigation I found my subject was not concerned with elimination, but with the freeing of slaves.

I am not sure that I have been conscious in my own experience of shackles and handcuffs. I think my objection to the work has been only that it drew very largely on my time and strength when I was expected to do a good sized quota of regular recitation work in addition. That limitation of time and vitality for the contest work, because of other burdens, is possibly a great hindrance in many schools. It is a waste of time to appeal to principals and superintendents to hire special teachers for this work or to cut down the recitation work of the regular teachers asked to do this special work. These superintendents and principals are human, business men: they'll buy the most economical thing on the market. We put our own price upon ourselves. As soon as we are not on the market for such positions, this matter will adjust itself. It is just a question of coöperating among ourselves and selling ourselves for what we can do well and happily. When the overworked English teacher who has to coach all contests and plays in the school is no longer on the market, he will no longer be in the schools.

But now it is also true that in the experience of the regular coach who is not overburdened with other duties there are shackles also. I expect these might be christened as judges, delivery, and "the plausible subject."

It was in the matter of judges that I first felt the iron. My experience with them continues to be interesting and revealing. I have come into contact with every variety of judge from the one who had no knowledge of the kind of exhibition he was witnessing to the one coerced by the county superintendent to award the decision to a school that needed encouragement. I am told upon very good authority that the modern way of influencing the decision is not so vulgarly obvious as the old ways. I hesitate to discuss this for I am confident that there is no premeditated plan to deceive on the part of those who employ this method. But to me, it seems a plain case of loading the dice. They may not always fall as is desired, but the probability is that they will. Some institutions are now keeping a card catalogue of possible judges. On cards are kept notes of certain eligibles, such as their political tendencies, the religious views, and



any indication of friendliness or unfriendliness to said institution. When the school is ready for selection of judges, the cards are fingered through and men and women are picked out who are apt to be especially interested in the contestant's subject or in his side of the subject. This method does not always secure the decision, but like the case of the dice, it is apt to be favorable.

Strange to say, in this day of much use of speech for ordinary business purposes, we are still under the rod in contests of the ministerial whine and the Websterian roar. A man who *talks* earnestly and emphatically, but does not bellow, often fails to wake the fifth judge.

The chain that binds the debating coach hand and foot, is the chain of facts plus speed. If a debater can be followed by an audience, he is simple and uninformed, is the conclusion. If the debater reels off statistics at such a pace that one cannot follow, he is a winner.

It was rather late in my experience that I came upon "the plausible subject." I am proud to say that I came from a university where a student felt perfectly free to express himself upon any subject or any phase of any subject. And I am sorry to say that it was not until I came to Wisconsin that I discovered it was not the right of every American boy to write or say his own honest convictions. He must not write an oration on Bob LaFollette when Bob LaFollette is not in public favor. He must not attack German imperialism when school officials are of German birth. He must not write in defence of the Lenine government while it is still in disrepute.

There is at present a sentiment which seeps through faculty and student body that the speaker must be politic in his expression. The toes of the judges must not be trampled upon. The student is curbed and hemmed in by sentiment which advises "Do not discuss this phase of this subject this year, you are apt to meet with a judge who is very decidedly on the other side of the question." This in my opinion is the most insidious foe of the speaking contest—policy. The same cramping influence that is poisoning the life of our whole country is doing its little share in these school exercises and making them mere automatons when they might be the nucleus about which the schools should grow into veritable training courses for citizenship. These speaking

exercises should be laboratories where the student may experiment with any honest conviction he may have, no matter how crude, nor how old foggy, nor how unpopular it may be. This exercise should be the clearing house for our student thinking. And if we adults cannot meet in the open any harmful theories and combat them in open discussion in classroom or elsewhere, then it behooves us to get ready to do so.

Knowing these things, what can one do? Feeling these handcuffs, how can one tear them off? It was a year before I found out about the country superintendent's trick, and it was small satisfaction then to set the matter right, and few people knew of the correction. Although I see this card catalogue judge, I cannot put my finger on anything legally incriminating in the procedure, though you and I know it is wrong. I cannot deny the fact that judges do shy from certain subjects, and that many of them still recognize in delivery only bombast and lashing of arms.

In the case of the individual coach, there are no shackles which he may not tear off if he wish. He may follow his own ideals. It is not necessary to win contests. And with fifty thousand teaching positions empty this year, he need not even keep his position. But that individual action is selfish. What can be done for the whole game?

I can only tell you what I do every time I get a chance. I tell what I know of these dealings. I believe in publicity to clean up. There's nothing like fresh air to cure. I insist that my students select their own subjects and when they choose a "leary" one, I tell them the danger, but urge them to persist in presenting it if they have honest convictions about it, though they lose. Again I insist that they do in delivery the practical thing, which they will make use of later—though they lose. And I show them a man whom in our city we all admire, who learned all the tricks of the elocutionary delivery in school, but who now is a popular speaker and uses no one of them.

But, as I said in the beginning, even this individual and group standing for ideals will probably not clean up the matter. It is very likely that this present form of contest in the schools will have to die—if it is not already dead—and leave a place for a new kind to grow up which shall be the result of the new freedom in the classrooms.

## EDITORIAL

### ATTRACTIVE VACANCIES

**T**EACHERS of speech who find themselves candidates for positions in departments of English would do well to investigate very thoroughly before accepting such positions. A word of warning to some of the less experienced members of the profession seems quite in order, particularly just at the present time when the demand for good teachers in this field seems to insure the rapid passing of the day when the successful and well trained teacher is compelled to work under unsatisfactory conditions. We prophesy (on that best of all bases, knowledge) some "very attractive openings" in the submerged quarters of a number of English departments. Now English departments and the chairmen thereof vary greatly, as do other kinds of departments and types of chairmen. We are not saying to avoid them all or any of them, but to investigate them all. Especially find out the reason for the vacancy. Get into communication with the last incumbent and find out his side of the story. This is of first importance.

There are throughout the country some greatly disappointed and disillusioned teachers of speech bemired in the swamps of freshman rhetoric and public speaking that surround the fair heights of Anglo-Saxon and English literature. Some of them are finding ways out; hence the attractive vacancies. But of course all of the possible openings in English departments are not of this "slough of despond" character. Our point is that many of them are, and that it is only by careful examination of the whole setting that one sort can be distinguished from the other.

Whenever a first class teacher of speech leaves any university because he cannot get a first class opportunity to live and move

and have his classes, it ought to be very hard for such an institution to get any one but a second or third rater to take the place. If the *QUARTERLY* can do anything to add to the difficulties of such universities, it will be most happy to be of service in this way. Teachers who are approached in regard to such positions can serve themselves, and the cause of better speech education, by getting full information and demanding guarantees. When the English professor talks about free opportunities to develop this course or that, when he holds out plans for a separate department or separate division, as soon as the work is well started, etc., etc., ask him to put it in writing. Yield for once to his prejudice in favor of the written word over the spoken word and get a written statement of plans and promises. Then to make assurance half-way sure it might be well to get the dean or president to write that he also understands the situation in the same way.

We trust that no one will get the idea that we hold English professors to be a deceitful and quarrelsome class of men. Our opinion is quite the contrary. As a matter of fact most of those whom we know personally agree with the teachers of speech that the two fields are sufficiently distinct for academic separation. Those who do not take this position usually have some purely personal, emotional basis for their opposition to it. Something in the nature of a boycott is a sufficiently delicate medium to use in negotiation with supposed educators who oppose sound educational policies on the basis of personal whims or antique prejudices which are incapable of being rationalized.

The *QUARTERLY*, and the National Association and every self respecting member of it, should do everything possible to put obstacles in the way of universities which are trying to get a minimum of work in speech education done by a few underlings who find themselves caught in situations which lack about all of the conditions necessary to the right kind of work. Freedom, responsibility, professional dignity, reasonable hope, time for both teaching and study—these are elementary essentials. What shall we say to departments which deny all of these to able young men for a period of years, and then refuse these men promotion and salary, because, forsooth, they have not brought forth certain fruits for the ripening of which all of these conditions are

everywhere prerequisite? Probably we would better not say it. What's the use? But can we not say something to the young men and women entering this field to save them from the awful treadmill of this vicious circle? That is what we are trying to do here. We trust that some of the innocents will take warning.

If it should ever happen that a young and ambitious teacher should say something of the above to suave professor or dean, the answer would probably be to the effect that this is a grave misconception, that dignity belongs to the man and not the rank or title, that responsibility, freedom, distinction, and what not, are matters of personal worth and not of organization, that each man gets what he deserves, and other high sounding half-truths to the same effect. If this ever does happen we trust that the young teacher will ask the following questions and send the answers to the *QUARTERLY*.

"What, O learned professor, is the explanation of the fact that everywhere, without exception, for generations, the members of the English departments in the larger colleges and the universities who have done speech work of any kind have always been subordinates? Why has never one of them risen to be the peer in salary, authority, title, opportunity, of the best (or the all-highest)? Is this work inherently, necessarily, second grade work? If so, why should I teach it? Why should it be taught? Are the men who do this work in such English departments necessarily second grade men? If so why should I join their ranks? Why should they be hired? Are the conditions of this work in such English departments necessarily such that the work must be inferior? If so why should I work under them? If neither the character of this work in such English departments, nor the character of the men who do this work in such English departments, nor the conditions under which this work is done in such English departments, compels inferiority, why has there not been one example of a man doing this work under these conditions who has been rated as the peer of the best—inferior to none?"



## NEW BOOKS

*Speech Training for Children: The Hygiene of Speech.*<sup>1</sup> By MARGARET GRAY BLANTON and SMILEY BLANTON, B.S., M.D. New York: Century Company, 1919. 261 pp.

This book is a definite contribution to the science of mental hygiene. More closely, it might be spoken of as a study of the hygiene of emotional expression in children with special reference to speech. While the book is written primarily for parents and teachers, it is of especial importance to the physician, who is interested in recognizing and correcting in children the first traces of what may, if left uncorrected, give rise in later years to nervous or mental handicaps. The book abounds in concrete suggestions for the stimulation of healthy emotional and intellectual growth. It contains wise estimates of commonly practiced methods of dealing with children and discusses measures for the correction of unfortunate habits in children and adolescents.

From the standpoint of the authors, the orderly development of intellectual and emotional functions is dependent upon a general capacity for muscular coördination—a development of the kinaesthetic sense—adequate to favor a free adjustment to the child's environment, and to facilitate by it at the same time a free flow of the appropriate feeling or emotion. Defects of expression in speech, the authors reiterate, delicately gauge irregularities of this development. Hence, by intelligent heed to the speech of the child, the authors claim, much may be discerned of crucial importance in its inner life. Difficulties of expression by speech are therefore to be corrected, not only by attention to the vocal and enunciatory apparatus, but also, and often mainly, by attention to more fundamental functions. In this latter connection, the authors emphasize the matter of unfortunate emotional tension.

<sup>1</sup> After repeated disappointments in regard to securing a review of this book, we gladly avail ourselves of an opportunity to reprint with thanks this review by Dr. Amsden which appeared in *Mental Hygiene* for September, 1919.—ED.

For the reader who wishes formal directions and means for carrying into effect the suggestions of the text, the authors have provided nearly sixty pages of exercises. In these, as in the text, the authors maintain an attitude of appreciation of the problems from the standpoint of the child and yet reach by precision the end sought.

The book is written in a clear style free from tedious technical details. It should go far in stimulating an interest in a function as much neglected in its purely educational bearings as in its importance in relation to mental hygiene. The authors present in summary one aspect of their interest as follows: "The child cannot dominate the world. If he could, it would not bring him happiness. . . . The earlier he is taught the simple—in the beginning—practice of looking at his needs from the point of view of society, desiring for himself only those things that would be reasonable if demanded by the whole race, and accepting those things that it were not well should be changed, the greater will be his opportunity for normal emotional life and healthy spiritual development. Normal speech is only present where these two attributes are present."

G. S. AMSDEN.

*The Psychology of Musical Talent.* BY CARL EMIL SEASHORE.

Beverly Educational Series, edited by W. W. CHARTERS.

Boston: 1919. Silver, Burdett, and Company, 288 pages.

While this work is primarily for the student of music, it is at the same time a distinct contribution to the technique of applied psychology in laboratory methods that can serve related arts. The author's purpose is to present a standard for vocational guidance in music in the elementary or other public schools with the hope that the talented boy or girl will be located and guided.

The work is among the few recent practicable contributions of science to the art of music. A review of the book in *THE QUARTERLY JOURNAL* is fitting because the whole point of view toward the art of music is identical with a scientific view toward the art of expression. Says the author, in the Author's Preface, "The scientific study of the artistic mind is a somewhat baffling undertaking. There are no substantial precedents; the available scientific data are extremely meager; by nature the artist himself is but little interested in the process of his mental dissection; and, after all, the

varieties of artistic minds are legion. But the time is ripe for a vigorous application of the technique of psychological inventory to practical affairs, and the discovery and fostering of human talents is indeed both practical and practicable." . . . and later in page 4 of the text, "In so far as psychology of musical talent is a scientific basis for vocational guidance in a specific field, it may serve as an exemplification of principles which may be extended into other fields. The psychology of talent in the graphic and plastic arts and the psychology in dramatic art suggest themselves."

Although the book is just off the press, it has been many years in the making. It has been built up piece by piece as laboratory technique was developed and perfected and as scientific data was accumulated. Without doubt, as far as science can serve an art, it is an epoch-making book.

As to the aim of the book, Professor Seashore says, p. 1, "The subject is treated both from the theoretical and the practical point of view, the aim being to describe and explain the musical mind in such a way as to serve in the recognition, the analysis, the rating, and the guidance of musical talent." Then follows the analysis of the musical mind and in many cases, the reader need only substitute the words "speaker's mind" for musical mind to see the fundamental element of the analysis for the field of speech art. A glance at the analysis will make this the more clear.

## FACTORS OF THE MUSICAL MIND

### I. Musical sensitivity

#### A. Simple forms of impression

1. Sense of pitch
2. Sense of intensity
3. Sense of time
4. Sense of extensity

#### B. Complex forms of appreciation

1. Sense of rhythm
2. Sense of timbre
3. Sense of consonance
4. Sense of volume

## II. Musical action

Natural capacity for skill in accurate and musically expressive production of tones (vocal, instrumental, or both) in:

1. Control of pitch
2. Control of intensity
3. Control of time
4. Control of rhythm
5. Control of timbre
6. Control of volume

## III. Musical memory and imagination

1. Auditory imagery
2. Motor imagery
3. Creative imagination
4. Memory span
5. Learning power

## IV. Musical intellect

1. Musical free association
2. Musical power of reflection
3. General intelligence

## V. Musical Feeling

1. Musical taste
2. Emotional reaction to music
3. Emotional self-expression in music

One of the chief handicaps the teacher of speech labors under is the same type of terminology suffered by the teacher of music. Much of the musician's terminology is figurative language, such as "Make the tone in the head," "white tones," etc. Professor Seashore urges the development of the scientific attitude, p. 28, "Studies of this kind must inevitably lead to the development of a scientific concept of the musical mind and therefore to a science of musical talent. They should lead to concrete and accurate observation and terminology of the musical life. . . . there should gradually be built upon this a sound theory and art of musical education."

The discussion of the scientific approach of the field of art talent is well poised, the author has not failed to relate his science to the art. He says, p. 29, "Furthermore, art is possible only where there is willingness to overlook faults. A singer may be permanently lacking in some fundamental capacity and yet have such merits in

other respects, or have such exceptional ability in covering faults, that he may be successful in spite of an overt handicap. But even then psychology has warned and explained." This wholesome poise of mind of the author toward the art of music, the art of speech, and other arts has become very clear to the writer of this review from his association with the author of the book in the last five years, in association in the laboratory, in having read some of the chapters when they were first written and then in having read page proof of the book and now in rereading the work finished.

Professor Seashore is devoted to the arts, more than that he summons to this devotion his wealth of technical, scientific training and data to clarify the appreciation of the art and the ability required to develop artists.

Some of the outstanding contributions of the book to the field of education involving expression in music or speech are,

1. Emphasis upon the wide range of ability students in our schools possess.
2. The need of careful analysis of this and of encouragement to those who should continue in the field of the art.
3. The development of a terminology that is definite for all laboratory uses.
4. The improvement of laboratory apparatus and in some instances invention and perfection of new apparatus to meet the needs of exact measurements.

Along this line the writer of this review would point especially to the discussion of chapters II and III in the book which deal with the sense of pitch and of intensity. This discussion is further amplified by chapter VIII on Auditory Space in which two additions to the literature in this field are made, additions of special import to the teacher of speech. Anyone interested in a more definite statement of what characterizes the carrying power of the voice and the emotional responses called forth by the voice will find the discussions of Direction, Extensity and of Volume highly profitable.

Chapters XI, XII, XIII, on Imagery, and Imagination, on Memory, and on Intellect are fundamental to the teacher of speech as well as to the teacher of music. Chapter XV on The Individual and Training in the Art, presents a fitting summary of the work, and an appeal to the teacher to self-examination.



The book is filled with charts and illustrations enhancing its discussions; its facts are exactly stated, but not in highly technical terms; the style is simple and direct, a book for any teacher in the field; the clear outline arrangement of the text throughout and the use of black-faced type for headings increase the readableness of the pages. It is a book that the teacher of speech may profitably introduce to his working book-shelf.

GLENN N. MERRY.

University of Iowa.

*Oral English.* University of the State of New York Bulletin No. 261, August 1, 1919.

While the authorship of this bulletin is not indicated, the fact that it is published by the University of the State of New York gives it significance. It consists of thirty-two pages of specific suggestions for the teaching of Oral English, by English teachers, in their regular English classes, in high schools.

There are few readers of the *QUARTERLY JOURNAL OF SPEECH EDUCATION* who will take exception to the author's statement, "Ignorance of the science of speech and of a classroom procedure calculated to apply it, is general." This is certainly true of the average English teacher, because in the past she has had no reason to learn it. It has not been long that anybody has considered it her work. In fact it is still quite generally believed to be the work of those who have specially fitted themselves to handle the problems involved in teaching it efficiently.

In spite of this frank statement of actual conditions, the author's opening sentence is, "English teaching in America is slowly evolving into a science, and that science recognizes the basic importance of the adequate teaching of the mother tongue." Perhaps this is true, and if it is, it is a hopeful sign; but the method of science has not been the one usually chosen by the teacher of English.

A careful reading of this bulletin raises the following questions in one's mind; Is the bulletin, as the author claims, a primer? Does the author offer, as he says he attempts to do, sane beginnings of answers to the questions teachers are said to be asking, namely; "What is the relation of oral work to other phases of English teaching? How shall I conduct my classes to secure better speech without losing ground in written work and literature? What may I do personally to meet most effectively this new challenge?"

If we admit that a primer is "a small book of elementary principles of a subject," we shall have to deny the author's claim that this bulletin is a primer. Sixteen pages—one half of the bulletin—are given to the discussion of *The Teacher's Part*; *Sane Beginnings* and *Approaches to Oral Composition*. Six pages are given to discussing the *Relation of Oral Work to Written Composition* and the *Relation of Oral Work to Literature*. Two pages refer to *Correcting and Criticizing Oral Work*. Five pages are devoted to *Questions of Better Speech in School and Community* and *Better Speech Campaigns*.

A teacher in need of a primer containing a discussion of elementary principles of Oral English or Oral Expression, that she may better prepare to teach such work as a part of a course in English for high school students, is not likely to get much practical help from this collection of both good and bad specific suggestions. She can hardly fail to derive more practical assistance from almost any of the standard special works on the subject, in spite of the fact that such standard works are not likely to remain permanently satisfactory, since the ideas of specialists in the art and science of effective speech are changing in response to the changing conditions in this country.

The attempt to offer some sane beginnings of answers to the questions said to be asked by teachers of English, in their effort to fulfill the new demands made upon them, and of the course in English, has perhaps met with better success at the hands of the author. The last question, "What may I do personally to meet most effectively this new challenge?", is taken up first, and is answered in the selection called *The Teacher's Part*. To quote; "The personal responsibility of the teacher cannot be overestimated. Her own example outweighs all else. Two plain rules confront her at the outset: talk less; talk better. She may cultivate her ability to speak with skill and beauty, by understanding and practicing the physiology and psychology of voice, and by striving constantly to make her own speech a model in quality, rate, inflection, choice of words, structure and taste. In all grades she should be more book-free." She is urged to "have a large store of memorized pieces, and be able to do with them what she wishes her pupils to do," that she may be an inspiration to her pupils. This is excellent advice, but the warning might well be more explicit that no teacher can learn to do all this

from books without the personal guidance and instruction of someone who can "speak with skill and beauty" and who knows how to teach others to do so.

Under *Sane Beginnings* will be found numerous specific directions in answer to the first part of the second question, "How shall I conduct my classes to secure better speech without losing ground in written work and literature?" How this may be done "without losing ground in written work and literature" is not disclosed. Here also are discussed what the author perhaps considered the points on which he based his claim that the bulletin was a primer. At any rate the subjects discussed are; elementary speech sounds, enunciation and pitch, weak voices, whispering voices, closed or muffled voices, lisping, stuttering, nasality, and dialects.

The first question, "What is the relation of oral work to the other phases of English teaching?" is answered in the two sections entitled, *The Relation of Oral Reading to Written Composition*, and *The Relation of Oral Work to Literature*.

It would take a clever teacher to produce an orderly plan out of the suggestions which follow as to specific means of relating oral and written work. Efficiency in both lines is lost in the effort to make one grow out of the other. Their inter-relation is incidental and not fundamental. It is a fact that, "Many teachers hail oral work as a release from the minute and burdensome labor of the criticism of written themes." It is certainly encouraging to teachers seriously interested in adequate teaching of oral English to read, "Oral composition is not a *substitute* for written work; it should be generally a scientific and economical *approach* to it."

In the four pages of suggestion that follow there are familiar and sound ideas. Teacher and class should select theme topics, literary models should be used frequently; pupils should be given ten minutes to select, supplement, and order material for presentation as oral themes; the themes should be given, and after they have been criticized by the class, they should be written at home; later a half dozen of them should be placed on the blackboard for further criticism, and finally they should be reviewed and criticized by the teacher.

Perhaps it is possible that spelling may be improved, as stated, by training pupils to enunciate their words carefully, but the statement that, "Punctuation, too, will be improved by careful teaching

of speech," meets with resistance, and this resistance increases as one reads, "Teach children to punctuate with their voices, and they will have gone a long way toward accurate written punctuation. Carry on the oral and written punctuation with the same material at the same time. . . . Present unpunctuated matter. . . . Have the material read, at first silently by all until the sense is clear; then orally by a pupil while another inserts punctuation according to the pauses and inflections of the reader's voice. Similarly let the pupil read his own written work, and the remainder of the class determine the punctuation as indicated by the reading." One such questionable statement as the above makes one doubt again if it is true that English teaching in America is even slowly evolving into a science. Certainly no one should try to teach children that pauses in oral reading should coincide with punctuation marks in printed matter.

Among devices thought helpful by the author in paragraph and composition planning is the suggestion that the teacher should read aloud a list of items, jumbled at random, perhaps concerning two entirely different topics, and have the pupils order the items. But why strain one's self so hard to produce an artificial problem when practical every-day problems are always with us? Original short stories told by groups of pupils are said by the author to furnish an extremely valuable exercise in oral work. But there is no suggestion made as to the use of the great mass of short-story literature with which children should be familiar, and which, in the re-telling effectively, would provide both inspiration and entertainment. The idea of sending children to the newspapers and to the movies for source material is certainly repellent, when libraries are so ready to provide the literature of the ages, in folk-tales, fairy-tales, myths, legends, and fables, re-told in form suitable for young people to use. Again, why make an *effort* to use the commonplace, when the material of real literary merit is both more interesting and more profitable. Imagine setting high school pupils to scanning the lurid tales of disaster and crime in our daily papers, in the hope of finding worth while stories of everyday heroes out of which to compile a book of hero stories! And this is mentioned casually as though it could be done easily in the limited time the pupil has for the study of English.

The last paragraph of this section states that, "Debating should form a considerable segment of the oral work." Debating tourna-

ments are approved. This subject is dismissed with a single short paragraph.

The author opens his suggestions concerning *The Relation of Oral Work to Literature* by saying, "A major part of the study of literature involves oral work." This is hardly a self-evident fact, and the eight suggestions for oral work based upon the study of literature fail to prove it. The suggestions are as follows; All or parts of stories should be re-told; large topics should be discussed "For example in the study of *Ivanhoe*, ideas of chivalry, conditions of feudalism; compared with modern social and economic organization; relation of Normans and Saxons, its effect on character and language; the status of the Jew; the Crusades and their effects; English outlawry."

Three types of dramatization are suggested, impersonation of single characters like Anna Howard Shaw or Mary Antin, telling life-story or making characteristic appeal. Selected scenes should be staged by pupils, and used later before the school. Pupils should make up soliloquies for famous men and women of literature, "projected into contemporary situations," such as Mr. Pickwick at a ball game, Achilles in the trenches. "An oral travelogue is a delightful device for vitalizing literature and the lives of authors." The value of this last suggestion is marred by the advice to, "Use guide books, maps, postal cards, pictures, lantern slides, chalk-talks, etc." The author recommends the class or school play, which may be made "a superb community project."

In the section of the bulletin relating to *Correcting and Criticizing Oral Work* the teacher is given advice that is both good and possible to carry out. "What we want is not freedom from faults but abundance of powers." And again, "Teach children that criticism is approving as well as destructive." The teacher is advised to develop class criticism and keep individual records of oral work; to have pupils keep individual records, and in their English note books to keep a *Never Again* page and a *Things to Work For* page. It is suggested that teachers should have individual conferences with pupils to discover and suggest remedies for personal faults.

The five pages devoted to *Better Speech in School and Community* and to *Better Speech Campaigns* are so full of distracting, time-wasting and strength-absorbing plans that one is led to wonder if the pupil is to study in school no other subjects, and if he may be



expected to devote to collateral activities all of his time out of school.

In conclusion the author says, "The emphasis that is being placed today on oral expression is one of the most potential and vitalizing influences at work in the field of English. . . . By our early experiences it is clear that there ought to grow up, by reason of this oral emphasis, a thoughtful and an articulate generation. . . . It has become the task of the English teacher to provide motives for the normal exercise of the impulse to narrate, to picture, to expound, or to argue and to free the channels of expression by molding habits of thinking and by training the speech organs. This is a task worthy of the age in which we are living. It is a privilege not to be regarded carelessly for each of us to have a part in this great movement; it should be a joy as well."

The reviewer of this bulletin feels impelled to say that if, "The emphasis that is being placed today on oral expression is one of the most potential and vitalizing influences at work in the field of English," and if this bulletin is a fair sample of what is being done, someone who is accustomed to scientific methods should make over the English course, introducing clearness, directness, and simplicity of procedure, in order to save the next generation of Americans from becoming sentimental scatter-brains.

One would like, also, to inquire by what "early experiences it is clear that there ought to grow up, *by reason of this oral emphasis*, a thoughtful and an articulate generation." Is there anything new in the idea that "It has become the task of the English teacher to free the channels of expression by molding habits of thinking and by training the speech organs?"

Instead of being a primer, or even of containing adequate beginnings of answers to teachers seeking guidance in the teaching of oral English, this bulletin seems rather to be a loose compilation of a distracting number of details which any intelligent, well informed teacher should be able to pick up for herself in the rapid scanning of a few recently published books of merit on oral expression, and the reading of the current magazine literature on the subject. As a guide to anyone but the experienced, discriminating teacher (who does not need it) this bulletin is certain to be disquieting and disappointing. We cannot believe that Oral English, or Oral Expression, with all its splendid opportunities for bringing into the pupil's

life refinement of taste, cultivation of effective speech habits, and free powers of self-expression in private and in public life, will find adequate treatment until teachers have themselves had adequate training to enable them to appreciate the gravity of the problem they are undertaking to solve.

After reading this bulletin carefully we are more than ever convinced that the teaching of effective speech is a science and an art with major problems so different from those of the teaching of written composition and of the study of literature, that it should be dignified in the teacher's mind and prepared for by special study as a special and separate branch of the larger subject of effective self-expression through reading, writing, and speaking.

BERTHA FORBES HERRING.

*The Power of a God and Other One-Act Plays.* BY THACHER HOWLAND GUILD. Urbana, Illinois. University of Illinois Press. 1919.

This little memorial volume contains four plays unmistakably illustrative of a developing dramatic power—cut off, unfortunately, by Mr. Guild's untimely death in July, 1914. The titles, chronologically arranged, are: *The Class of '56*, *The Higher Good*, *The Power of a God*, and *The Portrait*.

The first is a semi-farcical, semi-pathetic trifle about a class reunion fifty years after. It is intensely human and quaintly charming, despite a little clumsiness of technique, some weakness of motivation, and a total absence of plot.

The second and third are problem plays. The plot of *The Higher Good* turns upon the moral struggle of Governor Broadleigh, who, coming to speak at an East Side mission, finds his outcast, drunken brother there, and is tempted by his political ambitions to deny him. The reader is troubled by what seems to be an unwieldy complexity of stage setting and business; but the dialogue moves easily, with a strong colloquial quality and considerable rhetorical power, and the plot has unity and strength.

*The Power of a God* has even greater strength of plot. The play is short and concentrated, and by reason of a highly melodramatic theme and a touch of the occult, exceedingly intense. Its intensity, however, is objective; it is a play of situation and incident rather than character. A doctor, practising psycho-therapy, has in

his power the drunken, faithless husband of his former sweetheart. He faces the dilemma of whether to cure him and return him to the woman who loves him, or to separate them in the hope of winning her himself. His decision grows less out of his character than out of a play of rhetoric on a catch phrase about "the power of a God."

Both of these plays are rhetorically and dramatically effective, after the manner of the modern American short story or photoplay. They represent an advance in technique from *The Class of '56*, and *The Higher Good* comes much closer to the realities of American life; but the reader misses the humorous and human touch of the first play.

*The Portrait*, a symbolic play in blank verse, combines the best qualities of the other three. It has a strong plot, with greater simplicity of action than in any of the others, and with an added quality of poetic mysticism suggestive of Maeterlinck. The setting is medieval, and the theme is the power of Art to reveal Truth—"the Truth that shall make us free." A young girl, yearning for an absent lover, is about to be forcibly married to a selfish nobleman—symbolically called The Wolf—when there enters An Artist, who paints a portrait having the miraculous power to reflect the real soul of one who looks upon it. The lover returns, and as each character in turn gazes at his own soul in the portrait the plot unravels happily. All this suggests vaguely a number of influences—*Sister Beatrice*, *The Juggler of Notre Dame*, *The Intruder*, and in a somewhat different way *The Servant in The House*. It is the Artist who is deified with the miraculous powers of a Christ or a Virgin; yet perhaps he is only symbolical after the manner of the Servant, Manson. One does not have to subscribe in the least to the Pagan religion of Art *über alles* in order to accept the play. And with all the mystic symbolism the characters seem subjectively human, especially the girl, so that the play has a real dramatic appeal as well as beauty.

All four plays are in one way or another effective, and each has an unusual twist. To amateurs in search of novel one-act plays they may be safely recommended.

J. D.

# THE FORUM

## THE COMMUNITY THEATER

A REPORT issued by the Bureau of Memorial Buildings of War Camp Community Service in the fall of 1919 showed that two hundred and eighty-one (281) communities had definitely decided upon war memorials in the form of community buildings. Several hundred more communities were at that time considering this memorial plan seriously. With this evidence at hand, the movement for such memorial buildings is raised to the status of an established public policy.

These war memorials, already completed, under construction or contemplated, range in size from the community bungalow to the great civic centre with its group of imposing edifices. Many types of structure will house within their walls a variety of community activities.

The memorial building movement is finding sponsors in the great metropolis and in the hamlet. Many of the projects developed in the larger cities are really kindred to small-town enterprises, as they serve to exemplify the community spirit and devotion of limited neighborhoods.

Drama is receiving due consideration from the promoters of this "living" memorial idea. Just as community singing draws people together and cements friendship and neighborhood spirit, so community drama is a well-spring of new interests and a discoverer of "lost talents."

Under the title "The Little Community Theatre," Miss Constance D. Mackay has drawn up a set of suggestions for a specialized form of community drama. Regarding the Little Community Theatre she says:

"For focussing the art life of a community, and for giving enjoyment to a community, there is probably nothing which exerts a greater power than a Little Community Theatre. It brings together into a happy relationship all those interested in art, music, decoration, literature and acting. The people who practice these arts are enabled, in turn, to give delight to their fellow citizens. Little community theatres have a definite art standard. They bring to the community plays which the community could not otherwise hope to see. They are not mere imitators; they are creators. Some of the best of modern literature has been set before people through their efforts. For towns, which are visited only rarely by good professional companies, they are a boon beyond estimate. They develop communal spirit and hold people together in that best of all bonds—working for a goal."

The full set of suggestions drawn up by Miss Mackay and further data as well may be obtained by writing to her in care of Community Service, 1 Madison Avenue, New York City.

#### MEETINGS AND MEMBERS

THE vote taken the last day of the meeting at Chicago last December as to preferences for time and place of holding the next meeting resulted as follows: Chicago, 30; Cleveland or Detroit, 13; New York, 5; St. Louis or Kansas City, 3; Madison, Wis., 2. The time preferred was Christmas vacation, almost unanimously.

So many members were not present when this ballot was taken that the executive committee wishes every one who has a pronounced preference to send a statement of it, either to the secretary or the president. Beyond doubt the vote taken at any one place will always be weighted heavily in favor of that city; for the reason that those present have found it convenient for that particular time and are in the main so situated geographically that they will find that spot convenient again. A poll of those who are not so situated as to attend a meeting in a given city might easily show a distinctly different result. In the interests of getting at these members who could not attend, won't such as have preferences please send word to the executive committee?

Membership is the prime need of the National Association. Accordingly, the executive committee is launching a campaign for new subscribers to the *QUARTERLY JOURNAL* and for additions to our



membership roll. One of the best suggestions offered yet is to see that there is present at all teachers' gatherings "literature" making clear the nature and aims of this organization. The secretary is busy compiling a list of such gatherings; will not all who know of meetings of teachers please send word in ample time to Miss Baker so that she can act in time in each instance.

C. H. WOOLBERT.

#### EASTERN PUBLIC SPEAKING CONFERENCE

THE eleventh annual meeting of the Eastern Public Speaking conference will be held at Princeton University on Monday and Tuesday, April 5th and 6th, 1920. The first session will be called to order at 10:30 A. M., Monday.

President McKean is at work upon what promises to be an unusually interesting program. He reports several acceptances already, including that of Professor Winans, who will speak, under the title of "Currents and Eddies," on some "reflections provoked by the recent meeting at Chicago."

Full details of the program will be mailed as soon as possible to the individual members of the Conference. If your name is not upon our lists, send it to the undersigned, and we will gladly send you a program. If in doubt, send your name anyhow. If you are a member yourself, but know of some one else who is not, send us his name.

Professor Henry W. Smith of Princeton Theological Seminary, Vice-President of the Conference, will arrange accommodations in Princeton for any who wish it; and those who remember his unfailing courtesy last year and the difficulties of his task will, in fairness to him, write early.

You are urged to come and help make this Conference a great success, because, of course, you like to be urged. The truth is that it is an assured success already, and that you cannot afford to miss it.

JOHN DOLMAN, JR.

University of Pennsylvania,  
Philadelphia, Pa.

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